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Sir Thomas White.

A HISTORICAL CATALOGUE

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A HISTORICAL CATALOGUE *of the* PICTURES, HERSE-CLOTHS & TAPESTRY *at* MERCHANT TAYLORS' HALL *with a List of the* SCULPTURES & ENGRAVINGS

By FREDERICK M. FRY, *Master of the Company for* 1895–6

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THE MASTER, WARDENS, AND COURT OF ASSISTANTS OF THE MERCHANT TAYLORS' COMPANY, 1906–7

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PREFACE

THE meagre nature of the information accessible as to the pictures in the possession of the Company led to the collection of the material which is incorporated in the following pages.

The only list hitherto available has been that compiled in 1871 by the late Francis Grantham Faithfull, Clerk to the Company, and this related to thirty-one pictures only. My first intention was merely to supplement this list by adding the pictures subsequently acquired, but consideration showed that the interesting history of some of the pictures and of most of the subjects of the portraits justified a more thorough investigation and a more extended treatment than had, up till then, been bestowed upon the collection. I did not even then contemplate that the work would grow to its present dimensions, but as it has progressed I have felt that to members of the Company, for whom primarily these pages are intended, all details are of interest which concern the possessions they have inherited and the men who, in their respective generations, have borne their share in administering the affairs of the Guild. It will be seen that a large part of this volume has reference to the portraits of

those who from the walls look down upon the efforts of their corporate descendants to emulate their examples.

The general scheme of the work is as follows: In each case is given, first, the name of the painter, where known; then a description of the picture, with its dimensions; next there is an account, where materials are available, of the manner in which the picture was acquired and of its subsequent history, together with any matter throwing light upon its possible authorship where the painter is unknown or uncertain. Finally, in the case of portraits of Honorary Members, the facts as to the conferment of the Freedom are set out, and where the subject of the picture was a full Brother of the Guild, a biographical notice is supplied.

The unequal length of these biographical notices is due chiefly to causes other than the abundance or paucity of the material available. Where the facts which they contain are readily accessible a mere epitome has sufficed; but where information has had to be extracted from MS. Records or Accounts, from books or broadsheets not readily accessible, from monuments, or by means of visits to distant almshouses and churches, the material thus collected has been dealt with at greater length.

Sometimes, as, for instance, in the cases of Pell and Le Neve, search for biographical material has yielded very small results.

The growth of the collection may be briefly summarised thus: The oldest picture is that of Henry VIII., but the one longest in the possession of the Company is almost certainly the portrait of White. In 1609 the Company possessed three pictures, and by the end of the century the number had grown to nineteen. In the eighteenth century only four were added, while in 1871 the

total had risen to thirty-one. The large numerical increase in the collection since the last-named date is chiefly due to the bequest of landscapes and subject-pictures by the late Sir James Tyler in 1890.

As frequent reference is made in the following pages to the early Inventories, it has seemed desirable to print such extracts from them as may help to a better understanding of the matters mentioned in the text.

It will be seen that in the course of my investigations the MS. Records and Accounts of the Company have had frequently to be consulted. Unfortunately the existing Court Minutes do not begin till 1561, and there is a gap from 1654 to 1663. There is also a gap in the Accounts from 1484 to 1544, from 1648 to 1652 and from 1659 to 1663. Some few points therefore remain doubtful which might otherwise have been cleared up.

Too numerous to be acknowledged in the text have been the references to the late C. M. Clode's "Memorials" and "Early History" of the Company, and to the two volumes of MS. "Extracts from Wills" prepared by the late Col. William Newsome, R.E., a member of the Court of Assistants, which are preserved in the Company's Library. Searches have also been made at the Literary Enquiry Department of the Probate Registry. Acknowledgments of other sources of information have been made in the text.

I desire to express my indebtedness to Mr. Edward Nash, Clerk to the Company, and to Mr. H. A. F. Chambers and Mr. W. T. Essex, of Merchant Taylors' Hall, for information supplied by them, and especially to Mr. Chambers for the help he

has most readily given on the many occasions on which I have sought it.

The illustrations have been entrusted to Messrs. Walter Southwood and Co., who have bestowed much pains upon their production.

It only remains for me to thank the Master for the encouragement which he has given me in the final stage of the work, and for the advice and assistance which have resulted in the issue of this volume in its present form.

24 Russell Square, London

St. John the Baptist's Day, 1907.

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ERRATUM

Illustration facing page 40 : *for* Sir Thomas Salter,
read Sir John Salter

PART I

PICTURES, HERSE-CLOTHS AND TAPESTRY

INVENTORIES

INVENTORIES of the "Effects" of the Company were taken from time to time, the earliest known one being that of 1491, which was described as "a vewe and a sight had and taken of the Jewell and Plate being in the thresorye of this Fraternitie."[1] This was followed in 1512 by "a true Inuentary of all the goodes, Jowelles, plate, utensiles, Implementes, Hustilmentes, hangynges, napery, ornamentes and necessaryes bilongyng in comon to the Feliship."[1] No pictures are mentioned, but amongst other items appears "a Coffyn of Estriche borde with the buriying clothe and half a shete to lay within it.'

The next Inventory appears to have been made in 1609,[2] when John Vernon was Master. It contains (*inter alia*) the following items:

"In the Parlour:
Two Pictures of Sir Thomas White
One Picture of Mr. Dow, with a Silk Curtain to it.
Three Great Mapps in 3 great Frames with 3 large Silk Curtains to them.

In the Chamber next to the Council Chamber:
The State Cloth of Black Velvett ymbrothered with gould.

[1] See the "Treasury" Account Book.
[2] See "Langley's" Inventory Book.

One Buryall Cloth of Black Velvett, being in two parts and ymbrothered with gould.
One large Persia Carpett for the King's Chamber."

This Inventory was quickly succeeded by another "Veiw of the Company's Estate" in 1618,[1] in the Mastership of Matthias Springham, in which occur the following items:[2]

"Pictures hanging in diverse places:
One Picture of Sir Thomas White with a Silk Curten.
One Picture of Mr. Dowe with the like.
One Picture of Mr. Vernon with the like.
The late Queenes Armes with the like.
King Henry the Eight his picture with the like.
Queene Elizabeth her picture with the like.
Ffower small pictures of Dutch fashion, men and women.
Three large mapps of the guift of Mr. Speed hanging in the Batchelers Gallery.

In the Chamber next to the Council Chamber:
One buryall Cloth of black velvett being in two parts imbrothered with gold.
The State Cloth of black velvett imbrothered with gold.
One large Pertia Carpett for the King's Chamber table.
One fayer Carpett of Tent worke of the guift of Mr. Vernon for the King's Chamber.
One cubbard Cloth of tente work bought of Mrs. Prockter for the Cubbard in the King's Chamber."

It will be observed that one of the portraits of Sir T. White mentioned in 1609 had disappeared in 1618. It had probably in the interval been placed in the School Chapel. (*See* page 94.)

[1] See "Langley's" Inventory Book.

[2] In addition to the oil paintings here enumerated, the Company possessed stained-glass portraits, as appears by a Minute of the Court of December 1622, which ordered that "the pictures of the Mr. and Wardens and clark and beadle which were made in glasse in y^e^ counsell chamber being defaced shalbe new made."

The only other Inventory, so far as is known, which was made in the seventeenth century occurs in 1693–4 [1], and was taken by Nicholas Heygate, Warden. In it are found (*inter alia*) these items:

"In the Old Office over the little Parlour:
One large Tapestry Carpett.
One paull the middle scarlett and gold and imbroydered with silver and gold on the edges on purple velvet and lined with purple calico throughout and silk ffringe about it.
One other paull the middle Tissue Brocaded with gold and rich Imbroydered with Gold and Silver on the sides with a purple and gold ffringe round about and lined with Blew Calico.

In the little Parlour:
One picture over the Chimney.

In the Hall:
Two large pictures at the Upper End of the Hall being King Charles the Second and King James the Second at length and boarded behind.
Three large pictures at length being Sir William Turner Sir Patience Ward and Sir William Prichard.
Six more pictures in the Hall being Sir Thomas White Alderman Sir William Craven Mr. Dove Mr. Vernon Walter Pell and Mr. Graye.
These drawne half way, now removed into the great parlour.

In the great Parlour:
Three pictures, one of Henry the Eight Charles ye ffirst and Charles ye 2nd.
Two heads over the Clocke of an Emperor and Empress."

[1] *See* Account Book No. 31.

In the interval between 1618 and 1693 it will be seen that the following pictures had disappeared: Queen Elizabeth's portrait and her Arms, two of the four small pictures "of Dutch fashion," and Speed's three maps. Of course the "picture over the chimney" in the little parlour may have been one of these, but whatever it was it is no longer in the possession of the Company. It is, however, the only picture in this last Inventory which is missing.

The "Pertia Carpett" had also disappeared, as well as the "fayer Carpett of Tent Worke," unless this last is the "large Tapestry Carpett" of 1693. It is, however, assumed that the "Cubbard Cloth" of 1618, the "large Tapestry Carpett" of 1693, and the existing tapestry No. 23 are identical.

All the Inventories from 1512 onwards contain the tapestries whose history is given in Appendix A.



Henry VIII.

PICTURE GALLERY

1. KING HENRY VIII

"WITH SCROLL"

B. 1491. Began to reign 1509. *D.* 1547.

Reputed to be by PARIS BORDONE, *b.* 1500, *d.* 1571.

Half-length, life-size, fronting; head slightly to his left; jewelled cloth of gold slashed doublet, white shirt with jewelled border, red surcoat, black cap with jewel and white feather, plain black narrow riband round his neck; ring on forefinger of right hand, which rests on cushion; left hand holding scroll, on which is inscribed:

MARCI 16
ITE IN MV̄DVM VNIVERSV̄ ET PREDICATE
EVANGELIVM OMNI CREATVRE

Panel, $29\frac{7}{8}$ inches high × $23\frac{3}{8}$ inches.

Presented to the Company by John Vernon in 1616. (*See* the extract from the Court Records given in the account of Vernon's portrait, No. 31.)

"There is a similar portrait of Henry at Hampton Court, about the painter of which there exists a diversity of opinion.

It is attributed by various critics to Holbein, Janet, Sotto Cleeve, and Girolamo da Treviso. The picture was painted about 1536, in which year Henry ordered Miles Coverdale's English version of the whole Bible to be laid in the choir of every church 'for every man that will to look and read therein; and shall discourage no man for reading any part of the Bible but rather comfort, exhort and admonish every man to read the same.' The portrait itself also confirms the date, for in 1535, on 'the 8th of May, the King commanded all about his Court to poll their heads; and to give them example he caused his own head to be polled and from thenceforth his beard to be knotted and no more shaven.' His hair and beard are treated in this fashion here." [1] (From the catalogue of the Tudor Exhibition.)

How and when the name of Bordone came to be placed on the frame is not known. He does not appear to have visited England, nor does Janet (François Clouet). Cleeve came in 1554 and Girolamo da Treviso in 1542. Holbein had returned to England in 1531 and was in high favour with Henry at this time and Court Painter. He was 39, while Cleeve was about 16 and Girolamo 45 years of age, when this portrait was painted. Janet's father, Jean Clouet, was Court Painter to Francis I. from 1518 to his death in 1541, and would probably have seen Henry at the Field of the Cloth of Gold in 1520. He is not, however, known to have visited England. Gerard Horebout (born 1480, died 1540), his son, Lucas Horebout (died 1544), and Lucas Cornelissen (born 1493, died 1552) were all "Painters to the King" about this time.

Lent to the Tudor Exhibition at the New Gallery 1890 and there numbered 120.

[1] This passage was, I believe, written by no less an authority than the late Sir George Scharf, K.C.B., who subsequently informed me that he recollected seeing a third similar portrait elsewhere, but his promise to refer to his notes on the point bore no fruit, for he died shortly afterwards.

2. ST. JOHN THE BAPTIST

Painter unknown.

Youthful, half-length, three-quarter-size figure, turned to his left, head raised, right breast and arm bare, right arm raised, left hand holding small banner with legend "Ecce." Beneath the banner stands a lamb.

Canvas, 26 inches high × 22 inches.

Presented to the Company in 1864.

At a Court held on June 14, 1864, "Mr. Gilpin stated that he had received a letter from Frederick Wigan, Esq., to the effect that William Robinson White, Esq.,[1] late a Member of the Court of Assistants of this Company and recently deceased, had expressed a desire that, upon the decease of his Widow, a valuable picture of St. John Baptist and a handsome silver candelabrum should be presented to the Company, and that Mrs. White, being in her lifetime desirous that effect should be given to her deceased husband's wishes, had forwarded the picture and candelabrum to the Hall—whereupon it was unanimously resolved as follows :—'That this Court do hereby express their grateful recollections of the many virtues and good qualities of their deceased friend, William Robinson White, Esq., and their high appreciation of the kind feeling which induced him to

[1] Warden, 1843; Master, 1850; resigned his seat on the Court of Assistants 1862.

bestow upon them so valuable and lasting Memorial of his esteem and respect for their ancient Brotherhood, and this Court do hereby tender their most sincere thanks to Mrs. White for the very kind manner in which she has given effect to her late husband's wishes.' "

Mr. Henry Merritt, of Langham Street, who repaired this picture in 1864, wrote as follows to Mr. W. Foster White, a Member of the Court of Assistants, on September 28 in that year: "I have no doubt that its author was William Peters, a Student of the Royal Academy [*sic*] and afterwards a Fellow of Exeter College, Oxford. His mode of painting strongly resembled the manner of Sir Joshua Reynolds. While at Oxford, where I lived some years, I had an opportunity of seeing pictures by Peters frequently, and hence am now enabled to give an opinion respecting the picture I have restored."

The Peters here mentioned was the Rev. Matthew William Peters, A.R.A. 1771, R.A. 1777, resigned 1790 ; Prebendary of Lincoln, Chaplain to the Regent, died 1814. The picture has also been ascribed by Mr. C. Buttery to Gavin Hamilton, born 1730, died 1797. It closely resembles the work of Greuze.



Duke of Wellington.

3. ARTHUR, DUKE OF WELLINGTON, K.G.

B. 1769. *D.* 1852.

Sir David Wilkie, R.A., *b.* 1785, *d.* 1841.

Full-length, life-size, standing to his right by a charger; head to his left; uniform of Constable of the Tower, riband of the Garter across the breast and other Orders; right hand hanging by side, left holding cocked hat.

Canvas, 106 inches high × 70 inches.

Painted for the Company in 1832–3.

In February 1830, James Northcote, R.A. (whose age was then 84) offered to sell to the Company a portrait of the Duke which on inspection was declined; but at a Court held December 20, 1831, it was resolved "that this Court, duly appreciating the high honour they have so long enjoyed of numbering among the members of this ancient Fraternity so distinguished an individual as his Grace the Duke of Wellington, feel that they should be doing injustice to themselves and to their successors if they did not endeavour to procure for this Company the Portrait of that illustrious Warrior, whose eminent services both at home and abroad have commanded the admiration of the world, and merited the lasting esteem and gratitude of his fellow countrymen. Resolved that the Master and Wardens be requested to wait upon his Grace to solicit him to sit for his portrait, and to learn his pleasure as to the appointment of an artist, that the same

may be proceeded with as speedily as possible consistently with the personal convenience of his Grace."

In reply the Duke expressed himself as "much flattered by the desire of the Court of Assistants to possess his portrait."

The picture was painted in 1832–3, as appears from Wilkie's letters set out in Allan Cunningham's Life of the painter.

Writing from Strathfieldsaye on November 2, 1832, he says: "I have gone on regularly at the rate of two sittings a day, and I think I have succeeded with the likeness on which I mean to devote all the sittings His Grace may be pleased to give me." Again on the 4th he writes: "I have had now about nine sittings, and to-morrow get one very early, which I expect will complete the head. His Grace leaves for town to-morrow. Finding that it will be convenient for me to paint the horse here, he has requested me to remain in the house to proceed with it. This, I think, will take me till Wednesday. I think the Duke likes the head, and seems to wish me to get the picture done without delay. The horse being at hand can be painted easily and at all hours, which could not be the case even were he brought to town." Again on September 23, 1833, he writes: "I left Strathfieldsaye on Saturday, and expect my two pictures to follow to-morrow. The Duke gave me sittings for head, hands, dress and accoutrements."

At a Court held on October 29, 1834, "it being reported to this Court that the Portrait of His Grace the Duke of Wellington had been received from Mr. Wilkie, for which 400 guineas had been paid, it was resolved that the receipt thereof be acknowledged to His Grace in a form to be approved of by the Master and Wardens."

The picture seems to have received drastic treatment in 1864 at the hands of Mr. Henry Merritt, of Langham Street, who writes to Mr. W. Foster White, a Member of the Court of Assistants, on April 21 in that year as follows: "I have succeeded in removing the superfluous soft colour which consisted

of bitumen and oil. I would recommend that the picture be protected by every possible means from excessive heat."

Exhibited at the Royal Academy in 1834 and there numbered 54.

The Freedom of the Company was voted to Wellington on the receipt of the news of the great victory of Vittoria.

At a Court held on July 14, 1813, it was resolved "that the Freedom of this Company should be voted to Field Marshal the Marquis of Wellington as a Testimony of the Court's opinion of his unparalleled Merits as a General and a Soldier."

At a Court held on November 3, 1813, the following letter from the Marquis, dated from Vera, on the right bank of the Bidassoa, on October 15, and addressed to the Clerk of the Company, was read:

"I received by the last post your letter of the 26th of July, in which you enclosed by order of the Court of Assistants of the Merchant Tailors' Company their unanimous resolutions of the 14th of July, by which they have conferred upon me the Freedom of their ancient corporation.

"I beg that you will do me the favour to assure the Court that I duly appreciate this high honour, that I shall be happy to have an opportunity of being invested with the Franchise of the Merchant Tailors' Company by themselves; and that I beg them to accept of my best thanks."

During the short period of six weeks which Wellington spent in England in 1814 he found time to attend a Court on July 13, when he was sworn in and was afterwards entertained at a banquet. [1]

[1] The proceedings at this Court and banquet are set out in the Minute Book with great detail and much pomposity. *See* Court Book No. 18, p. 321 *et seq.*

4. JOHN, EARL OF ELDON

B. 1751. Lord Chancellor 1801–1827. *D.* 1838.

HENRY WILLIAM PICKERSGILL, R.A.
b. 1782, *d.* 1875.

Full-length, life-size, seated, facing; black velvet coat and breeches, and silk stockings; right hand on arm of chair, left elbow on the other arm of chair; dog lying on the floor to his right; peer's robes on table to his left.

Canvas, 94 inches high × 58 inches.

Painted for the Company in 1832.

At a Court held on December 20, 1831, it was resolved "that the Right Hon. John Earl of Eldon, Citizen and Merchant Tailor, be requested to sit for his Portrait in order that, in addition to the high honour the Company enjoys of numbering among its Members so distinguished an individual as his Lordship, this Court may have the satisfaction of transmitting to their successors the likeness of a man who as a Judge was as learned and upright, as a Minister as zealous and faithful, and as a Statesman as able and consistent as any who ever adorned the eminent station of Lord High Chancellor of Great Britain."

At a Court held August 7, 1833, it was reported to the Court that the portrait of the Right Hon. the Earl of Eldon had been received from Mr. Pickersgill, whereupon it was resolved "that



Earl of Eldon.

the receipt thereof be acknowledged to his Lordship in a form to be approved by the Master and Wardens."

At a Court held October 24, 1833, it was resolved "that the Master and Wardens be authorised to pay Mr. Pickersgill 300 guineas for painting the portrait of the Right Hon. the Earl of Eldon, and Mr. Bates the sum of £35 for the picture frame."

The dog "Pincher" lying to the right of Lord Eldon's chair was a great favourite with him, and is even mentioned in his will. Horace Twiss, in his Life of the Lord Chancellor, quotes Eldon as stating that when "Pincher" was being painted "Chantrey attended to see that they preserved a proper attitude." Eldon also says that his bookseller had described the dog as "very like old Eldon, particularly in his wig."

Exhibited at the Royal Academy in 1833, and there numbered 88.

The Freedom of the Company was conferred on Lord Eldon in 1814.

At a Court held June 1, it was unanimously resolved "that the Freedom of the Merchant Tailors' Company be presented to the Right Honorable John Lord Eldon, Baron Eldon of Eldon in the County of Durham, Lord High Chancellor of Great Brittain, in Testimony of the Court's opinion of the eminent Services rendered to the Country by his Lordship in the able, conscientious, and unwearied discharge for upwards of 12 years of great and important Duties attached to the high and dignified Situation of Lord High Chancellor of England and first Judge of the Land."

Lord Eldon attended on June 20 to be sworn in, and was entertained at a banquet.

5. FREDERICK, DUKE OF YORK AND ALBANY

B. 1763. *D.* 1827.

Sir Thomas Lawrence, P.R.A., *b.* 1769, *d.* 1830.

Full-length, life-size, standing fronting, head to his right; scarlet uniform, over which are the robes of the Garter; numerous Orders on his breast; right hand grasping robe, left hand holding Field-Marshal's bâton.

Canvas, 106 inches high × 70 inches.

Painted for the Company in 1825–1827.

At a Court held on April 27, 1825, it was unanimously resolved "that it is very desirable this Company should possess a portrait of their illustrious Member His Royal Highness the Duke of York. Ordered that it be referred to the Master and Wardens to carry into effect the Resolution of this Court in such way as to them shall seem most expedient."

At a Court held on May 25, "the Master brought forward the question as to the portrait of His Royal Highness the Duke of York, when it was resolved that Sir Thomas Lawrence be the Painter, and that the same be a whole-length portrait. That Sir Thomas be requested to call at the Hall and decide as to the place for hanging it, and whether it should be a whole-length portrait or not."

The following items appear in the Account Books:

"June 30th, 1825, paid to Sir Thomas Lawrence on account of portrait of H.R.H. the Duke of York, £262 10s."

"June 27th, 1827, paid to Sir Thomas Lawrence, Knt., for portrait of Duke of York, £262 10s."

Not exhibited at the Royal Academy.

At a Court held on October 26, 1814, it was resolved "that Field Marshal His Royal Highness the Duke of York be requested in the name of the Master, Wardens and Court of Assistants to do them the high and distinguished Honor of accepting the Freedom of the Merchant Tailors' Company, as an humble, but most sincere mark of their Gratitude for His Royal Highness's distinguished Services to his King and Country, as Commander-in-Chief of the British Army, and as an equally sincere and most respectful mark of the Court's affectionate regard and esteem for the Person of His Royal Highness."

H.R.H. attended a Court held on November 20, 1814, and was sworn in and afterwards entertained at a banquet.

6. HEAD OF A MAN

Otho Venius *or* Van Veen,
b. 1558, *d.* 1629.

Bust, life-size, in profile to his left; flowing dark hair; red cloak.

Panel, 18 inches high × 12½ inches.

Presented to the Company in 1616.

This picture is doubtless one of the seven given by John Vernon in 1616 and then described as a "man with a curled head" (*see* the extract from the Court Records given in the account of Vernon's portrait, No. 31). In the inventory of 1618 it is included as one of the "Fower small pictures of Dutch fashion, men and women," while in the inventory of 1693 it appears as the "Head of an Emperor." At what period it was first attributed to Van Veen is not known.



William Pitt.

7. THE RIGHT HON. WILLIAM PITT

B. 1759. *D.* 1806.

JOHN HOPPNER, *b.* 1758, *d.* 1810.

Three-quarter length, life-size, standing fronting, head to his right; green velvet suit, white stock; right hand on chair, on which is a gold-embroidered robe, left hand resting on hip, a pillar on his right, yellow curtain on his left.

Canvas, 57 inches high × 44 inches.

Presented to the Company in 1843.

At a Court held on June 16, 1843, "it was announced to the Court that a portrait of the late Right Hon. William Pitt, painted by Hoppner, had been presented to the Company by Newell Connop,[1] Jun., Esq., whereupon it was resolved that

[1] Newell Connop was the last Treasurer of the Pitt Club, a club which was instituted shortly after Pitt's death and dissolved in 1842. It held its "Triennial Commemorations," by permission of the Court, in the Company's Hall from 1808 to 1841. The founder was Nathaniel Atcheson; the first President, the Duke of Richmond; and among the Vice-Presidents was Lord Eldon. The book containing the list of toasts and songs at the fourth commemoration in 1817 shows that the principal toasts (there were no fewer than twenty-two, seventeen being standing toasts of the club and five occasional toasts, and twenty-two songs) were "The immortal memory of the late Right Hon. Wm. Pitt" and "May the Principles of Mr. Pitt always animate the councils of Great Britain." Among other information given in this book, it appears that in 1817 there were thirty other Pitt Clubs in different parts of the country, all of which celebrated the statesman's birthday (May 28th by meeting or dinner.

the same be accepted with the unanimous thanks of this Court."

At a Court held on June 24, it was resolved "that the Honorary Freedom of this Company be presented to Newell Connop, Esq., in testimony of the high respect entertained for his character, and of the gratification felt in being made the Depositaries of the best and most valuable Portrait known of the first Statesman of his age."

The late Sir George Scharf in a privately printed "Catalogue of All Known Portraits of W. Pitt," issued in 1886, states that the "Mulgrave" portrait by Hoppner was painted in 1805, and before it was sent home Pitt died, and that then, by Lord Mulgrave's permission, copies were made for friends before the original was handed over. Scharf goes on to enumerate eight other portraits "corresponding exactly with the Mulgrave Picture and attributable to this period" (1805). This picture is one of the eight, the others being then in the possession respectively of the National Portrait Gallery, Trinity College, Cambridge, and Lords Harrowby, Camden, Verulam, St. Germans and Grenville (the last described as "uncertain"). The original was sold to the late Lady Burdett-Coutts in 1885. The Catalogue records 161 portraits (including busts, engravings, etc., among which is the bronze bust No. 98).

8. HEAD OF A WOMAN

Otho Venius *or* Van Veen,
b. 1558, *d.* 1629.

Bust, life-size, in profile to her right; fair hair; jewelled circlet round the head having a ruby on the forehead, and with two bands passing over the head; a string of pearls hanging from the left ear and passing round the neck; white garment embroidered with jewels and red drapery on right shoulder.

Panel, 18 inches × 13 inches.

Presented to the Company in 1616.

This picture, like No. 6, is doubtless one of those given by Vernon in 1616 (see No. 31), when it was described as "the picture of a weoman with the heire of her head bound up with lace, with a ruby on her head, and a chaine of pearle hanging in a ring in her eare, which cometh about her necke." In the inventory of 1618 it is no doubt one of the "Fower small pictures of Dutch fashion, men and women," while in 1693 it is described as the "Head of an Empress." The lace mentioned in 1616 is not to be observed in the picture at the present time.

9. PALL, OR HERSE-CLOTH

About 1490–1512.

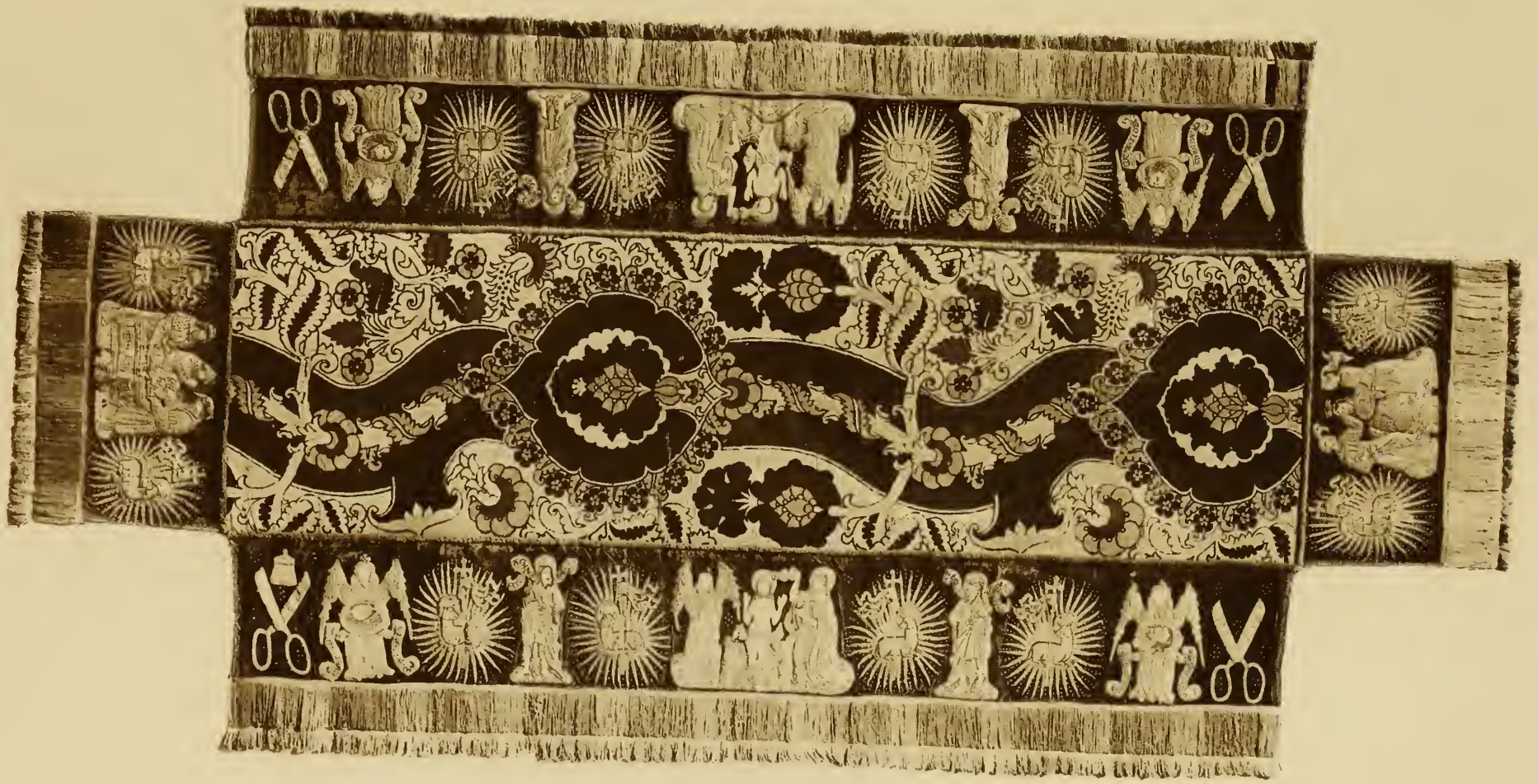
The middle consists of a piece of baldakin cloth, or cloth of gold velvet, the pattern in crimson on a gold ground. This probably is of Italian (perhaps Pisan) origin.

The four surrounding flaps, edged with silk fringe, brown, yellow and green alternately, are of purple velvet with embroidered designs sewn on. These designs are illustrative of the life and death of St. John the Baptist, the Patron Saint of the Fraternity.

Each long flap has in the middle the Baptism of our Lord, St. John Baptist kneeling on the left of the Saviour, and an angel on His right holding His robe. On each side of this group is an Agnus Dei surrounded by rays and spangles; next, the Baptist carrying a lamb and with a scroll about his head inscribed ECCE AGNVS DEI; then a repetition of the Lamb in Glory, succeeded by an angel bearing the Baptist's head in a charger and a scroll inscribed CAPAT IOHĨS BAPTEST · Ĩ · DISCO; and beyond this figure, at either end of the flap, is a pair of shears placed saltierwise with, in one case, a tent between the blades.[1]

The short flaps have each a group flanked on either side by an Agnus Dei. The one exhibits the entombment of the Baptist, whose headless body is being placed in a sarcophagus by three men in rich dresses. The other shows the Decollation, an executioner holding up the head which Salome receives in a charger,

[1] The tent was probably placed between the blades of each pair of shears originally, though only one now exists.



Horse-Cloth, about 1490-1512.

the body falling forward, while the blood gushes from the severed neck. The costume of the figures is of the late fifteenth century: the swordsman dressed as a landsknecht, having a cap with feathers, a vest slashed in front, tight-fitting hose in one piece from the waist to the feet, and broad-toed shoes; Salome with a veil flying behind her head-dress and a long gown, over which is a jacket with long wide sleeves trimmed with ermine.

Middle, 76 inches long × 22 inches. Flaps, 15 inches deep.

The pall, which was customarily used at the burial of a brother of the Mysterie, was doubtless made for the Company, and its approximate date is fixed by the costumes in the scene of the Decollation. It is probably the "buriying clothe" kept in a deal chest mentioned in the Inventory of 1512, but it is difficult to identify it with either of the "Cloths of Black Velvett" which are specified in the Inventories of 1609 and 1618. A not unlikely hypothesis is that the middle may have originally been of black velvet, which was replaced by the present crimson fabric after 1618 and before 1693, when it is sufficiently accurately described in the Inventory of that year.

As to the origin of the embroideries on this and the other pall, the late Sir A. W. Franks wrote in 1874 that "the costumes are somewhat Flemish, but as the English embroiderers enjoyed at this time a considerable reputation there does not seem to be any reason why they should not have executed the work."

This and the other Pall, No. 10, were exhibited at Ironmongers' Hall in 1861, at the South Kensington Museum in 1862 (numbered 3017 and 3023), also at the Society of Antiquaries in 1874, at the Loan Exhibition of Ancient Ecclesiastical Embroideries held at the Royal School of Art Needlework in 1884 (numbered 176 and 177), and at the Tudor Exhibition in 1890 and numbered 1173 and 1174.

The Company would appear to have been in some danger in 1830 of losing this and the other pall, as well as the tapestry

(No. 23), as appears by the following resolution of the Court of February 25 in that year: "Resolved that it be referred to the Master and Wardens to direct the funeral palls and tapestry Carpet lately delivered up by the Beadle Thomas Hasted to be placed or deposited in such manner as they shall think proper so that the same be not removed from the premises." It was not until 1885 that they were framed and hung upon the walls.



Herse-Cloth, about 1520–1530.

10. PALL, OR HERSE-CLOTH

About 1520-1530.

The middle consists of a piece of cloth of gold velvet, the pattern in purple and gold. It is of Italian origin. The four surrounding flaps are entirely covered with embroidery in silk and gold, and are edged with a purple and gold fringe.

The two long flaps are alike, in seven compartments of unequal width, divided by pilasters. In the middle is the Baptism of Our Lord, St. John kneeling on the bank of the stream to the right of the Saviour, an Angel to the left holding the Saviour's robe, while above is the Holy Dove, with a scroll inscribed HIC EST FILIUS MEUS. The background is a landscape with church towers. In two other compartments are the Arms[1] of the Company, and the remaining four contain the inscription "Ecce Agnus Dei" in large ornamental letters.

The two smaller flaps are also alike, each divided by pilasters into three compartments, the middle one exhibiting the Decollation of the Baptist and the others the Company's Arms. The Decollation is shown precisely as in the other pall, but the garments, both of Salome and the executioner, are slashed, puffed and gathered.

Middle, 78 inches long × 23 inches. Flaps, 12 inches deep.

The approximate date of this pall, as of the other, has been

[1] These are the arms granted in 1480 which were superseded in 1586 by those now in use.

fixed by the costumes in the Decollation. It has been surmised that the reason why the Company acquired this more elaborate herse-cloth so shortly after the other is to be found in the absence of the Arms upon the earlier one.

This is probably the "State Cloth of Black Velvett ymbrothered with gould" mentioned in the Inventories of 1609 and 1618 and further described in the Inventory of 1693. In the opinion of the late Sir A. W. Franks, the embroidery of both palls had the same origin.

DRAWING-ROOM, OR KING'S CHAMBER

II. KING JAMES II

B. 1633. Began to reign 1685. Vacated the throne 1688. *D.* 1701.

Sir Godfrey Kneller, *b.* 1646, *d.* 1723.

Full-length, life-size, standing to his left, head nearly facing; clad in armour to the knee, helmet on the ground, the "George" suspended by blue riband across breast; bâton in right hand, left hand on hip; crown on a table behind him.

Canvas, 94 inches high × 58 inches.

Presented to the Company in 1688.

At a Court held on August 10, 1687, it was "ordered y^{t} his late Majestie's picture King Charles 2d [*see* No. 14] be brought and hung up in the Hall with his present Majestie's picture w^{ch} he has upon o^{r} M$^{r's}$ request been gratiously pleased to promise to p^{r}sent the same to this Company."

"Ordered that y^{e} Ma^{r},[1] Sir Peter Paravicini[2] & y^{e} Wardens are

[1] Alderman Sir William Dobson, Master 1686–7 and never Lord Mayor.

[2] The immediate Past Master; Alderman, but neither Sheriff nor Lord Mayor. Knighted 1687, died (?) 1693.

appointed to wait on his Majest[ie] to retorn him thankes for his grace & favour in bestowing his picture on this Company."

At a Court held on October 9, 1688, it was ordered "That Twenty Shillings be given to Mr. Kneller's man for his care in bringing his Majestie's picture."

12. KING WILLIAM III

B. 1650. Began to reign 1689. *D.* 1702.

THOMAS MURRAY, *b.* 1666, *d.* 1724.

Full-length, life-size, standing nearly fronting, head slightly to his right; State robes of blue, gold and ermine, the "George" suspended on breast; right hand on hip; crown and orb on table.

Canvas, 94 inches high × 58 inches.

Painted for the Company in 1697.

At a Court held on July 3, 1696, it was ordered "that the pictures of our Sovereigne Lord King William and of our late Sovereigne Lady Queen Mary deceased, be drawn and sett up in the Hall, and the Ma^r^ and Wardens are desired to take care that the same be done."

No entry has been found in the Records as to the painter or the price of these pictures, but there is no reason to doubt the ascription to Murray borne on the frames.

In the Master's Account for 1697–8 appears the following:

"Item—Paid Mr. Kirby for frames for the King and Queen's pictures as per receipts . . . £30 0 0'

13. QUEEN MARY II

B. 1662. Began to reign 1689. *D.* 1694.

THOMAS MURRAY, *b.* 1666, *d.* 1724.

Posthumous portrait. Painted for the Company in 1697.

Full-length, life-size, standing to her right; gold-embroidered blue dress trimmed with white lace, blue train lined with ermine; right hand resting on the orb on a table, on which is also the crown; left hand holds the train.

Canvas, 94 inches high × 58 inches.

See account given above of the picture of King William III.

14. KING CHARLES II[1]

B. 1630. Began to reign *de facto* 1660. *D.* 1685.

Sir Godfrey Kneller, *b.* 1646, *d.* 1723.

Full-length, life-size, standing to his left; state robes of gold and ermine; the "George" suspended on breast; back of right hand rests on hip, left hand on sword-hilt; crown and orb on table behind him to his right.

Canvas, 94 inches high × 58 inches.

Purchased in 1687.

At a Court held on August 10, 1687, it was "ordered y^{t} his late Majestie's picture King Charles 2d be brought & hung up in the Hall."

In the Master's Account for 1686–7 appears the following:

"Item—Paid Mr. Kneller for the picture of King Charles II., and drawing Sir William Turner's and Sir William Prichard's pictures,[2] and frames for them . £125 0 0

"Item—given to Mr. Kneller's man . . 1 0 0"

[1] Compare the other portrait of the King, No. 28.

[2] See Nos. 30 and 32.

PRINCIPAL STAIRCASE AND LANDING

15. KING GEORGE III

B. 1738. Began to reign 1760. D. 1820.

After Sir Joshua Reynolds, P.R.A., *by* Allan Ramsay, *b.* 1713, *d.* 1784, *or* Sir Thomas Lawrence, P.R.A., *b.* 1769, *d.* 1830.

Full-length, life-size, seated on throne to his left, head nearly facing; state robes of velvet and ermine; right foot on stool, left foot extended; sceptre in right hand.

Canvas, 94 inches high × 58 inches.

Purchased in 1828.

At a Court held on April 22 1828, the report of the Estates Committee was received and adopted, which recommended "that the portraits of their late Majesties King George III., and Queen Charlotte, painted by Ramsay, and offered for sale to this Company at 40 guineas the pair, be purchased."

The late Mr. Faithfull, in his pamphlet on the pictures issued in 1871, records that Mr. John Costeker, then a member of the Court of Assistants, stated that he distinctly remembered his father (also a member of the Court) informing him that when

the Company had purchased this painting and that of Queen Charlotte (No. 16) they were entrusted to a picture cleaner Whilst they were in his hands, Sir Thomas Lawrence called at his house, and observing the pictures enquired to whom they belonged. Upon being informed that they belonged to the Merchant Taylors' Company, he said, "I never painted them for that Company. They are my painting, and I copied them from Sir Joshua Reynolds' well-known originals for an ambassador to St. James."

That they are copies of the well-known originals which were painted in 1779, and which may be seen in the General Assembly Room of the Royal Academy, there can be no doubt, but it is not very likely that Ramsay, who was Painter in Ordinary to the King from 1767 and who "turned out Georges and Carolines by the score," would have copied Reynolds's portraits.

16. QUEEN CHARLOTTE

B. 1744. Married to George III. 1761. *D.* 1818.

After Sir Joshua Reynolds *by* Allan Ramsay, *b.* 1713, *d.* 1784, *or* Sir Thomas Lawrence, *b.* 1769, *d.* 1830.

Full-length, life-size, seated to her right, head to right; dress of gold brocade and ermine with train; pillar and red curtain in background.

Canvas, 94 inches high × 58 inches.

For particulars of the acquisition of this picture see account of the portrait of King George III., No. 15.

17. SIR CLAUDIUS STEPHEN HUNTER, BART.

Sir Wm. Beechey, R.A., *b.* 1753, *d.* 1839.

Full-length, life-size, standing fronting, in open pillared balcony, head to his left; scarlet furred gown over black velvet coat, knee breeches and white stockings, Lord Mayor's chain and badge, Masonic jewel suspended round the neck; left hand holding scroll to which right hand points, mace and sceptre on red velvet cushion on table to his right.

Canvas, 94 inches high × 58 inches.

Presented by Sir Claudius Hunter in 1812.

At a Special Court held on November 7, 1812, "the Master stated that he had received a requisition to convene a Court for the purpose of considering the manner in which the present of the Lord Mayor's portrait should be received, and in what part of the Company's Hall the same should be placed, and that he had called this Court accordingly. Whereupon it was moved, that the portrait of the Right Hon. the Lord Mayor should be accepted, and that a letter of thanks should be forthwith transmitted to his Lordship."

"It was further ordered that the portrait should be placed in the Centre Pannel on the north side of the great hall, to abide there until the further order of this Court."



Sir Claudius Hunter.

The picture does not appear to have been exhibited at the Royal Academy.

Youngest son of Henry Hunter, of Beech Hill, Berks, Barrister-at-Law, and Mary (Sloane) [1] his wife.

Born February 24, 1775; admitted a Solicitor, 1797; called to the Bar, 1811; Freedom by Redemption, Livery and Court, 1804; excused service as Warden and Master on payment of fines of £30 and £50 respectively; Alderman of Bassishaw, 1804, and of Bridge Without, 1835; Sheriff, 1808; Lord Mayor, 1811; created a Baronet, 1812; Colonel of Royal London Regular Militia, 1810; Junior Grand Warden of Freemasons, 1811; Senior Grand Warden, 1812; D.C.L. Oxford, 1819; married (1st) Penelope Maria, daughter of James Free, and (2ndly) Janet, daughter of James Fenton, and had issue; died at Mortimer Hill, Reading, April 20, 1851. He was uncle of Cardinal Manning.

[1] Niece of Sir Hans Sloane.

18. THE RIGHT HON. SIR RICHARD BAGGALLAY

[James Sant, R.A., *b.* 1820.

Full-length, life-size, standing to his right, head nearly facing; black and gold embroidered robes of a Lord Justice and full-bottomed wig; right hand holding papers and raised to his breast, left hand hanging down.

Canvas, 94 inches high × 58 inches.

Painted for the Company in 1876.

At a Court held on April 27, 1876, it was "ordered that the Clerk be instructed to request the Rt. Hon. Lord Justice Baggallay, a member of the Court, to sit for his portrait in his robes as a Justice of the Court of Appeal with a view to the picture being hung in the Hall Premises."

The following items appear in the Cash Book for 1876–7:—

"May 3rd.	Pd. J. Sant, Esq., R.A., for a portrait of the Rt. Hon. Lord Justice Baggallay	£630	0	0
„	Pd. James Bourlet for frame . .	£25	10	0"

Exhibited at the Royal Academy 1877, and there numbered 336.

Eldest son of Richard Baggallay,[1] warehouseman in Love Lane, Aldermanbury.

Born May 13, 1816; educated privately and afterwards at Caius College, Cambridge, B.A. (14th Wrangler) 1839, M.A., 1842; Fellow of Caius College, 1841–7 and Honorary Fellow 1882–8; married Marianne, daughter of H. C. Lacy; Freedom by Redemption and Livery, 1839; called to the Bar, 1841; Court, 1853; Warden, 1853 and 1855; Q.C., 1861; Master, 1863; M.P. for Hereford, 1865–8; Solicitor-General, 1868 and 1874; knighted, 1868; Counsel to the University of Cambridge, 1869–75; M.P. for Mid-Surrey, 1870–5; Attorney-General, 1874; Lord Justice of Appeal and Privy Councillor, 1875; retired from the Bench, 1885. Died November 13, 1888. Buried at Norwood Cemetery.

[1] A younger son, Thomas Weston Baggallay, was admitted to the Court and elected Warden, 1861, was Master, 1872, resigned his membership of the Court, 1885, and died 1905. There has been only one subsequent instance of the admission to the Court of a near relation of an existing member.

19. SIR REGINALD HANSON, BART.

Hon. John Collier, *b.* 1850.

Full-length, life-size, standing to left before chair of state, head nearly facing; robes of crimson velvet and ermine over black velvet Court dress; chain and badge of office; right hand resting on hip, left hand on arm of chair.

Canvas, 94 inches high × 58 inches.

Painted for the Company in 1887.

At a Court held on May 20, 1887, "it was resolved that the Lord Mayor be requested to sit for his portrait to be painted at the cost of the Company for this Hall in commemoration of his mayoralty during the Jubilee Year of her Majesty's reign, the Master and Wardens to make the necessary arrangements in conjunction with the Lord Mayor to carry out this resolution."

The following items appear in the Cash Book for 1887–8:

Nov. 18th, "Paid to the Hon. J. Collier for the portrait of Sir R. Hanson . . £315 0s. 0d."

Jan. 26th, "Paid to Gladwell Bros. for framing . . . . . £25 8s. 0d."

Exhibited at the Royal Academy 1888 and there numbered 198.

Son of Samuel Hanson, of Botolph Lane, wholesale grocer.

Born 1840; educated at Rugby and Trinity College, Cambridge, M.A. 1868, Hon. LL.D. 1887; entered his father's business; married Constance, daughter of C. B. Bingley. Freedom by Patrimony, 1863; Livery, 1875; Alderman of Billingsgate Ward, 1880 till his death; Court, 1880; Sheriff, 1881; Knighted, 1882; Warden, 1882, 1884 and 1895; Lord Mayor, 1886; Baronet, 1887; Master, 1889; F.S.A.; Treasurer of the Corporation of the Sons of the Clergy; J.P. and D.L. for Middlesex and London; Commander of the Orders of the Redeemer (Greece) and of the Crown of Oak (Netherlands); M.P. for the City 1891 till 1900, when he retired; died at Florence, 1905, and was buried at Highgate.[1]

[1] His younger son, Francis Stanhope Hanson, Alderman, was Warden in 1905.

20. SIR JOHN SALTER

JONATHAN RICHARDSON, *b.* 1665, *d.* 1745.

Full-length, life-size, standing nearly fronting, head turned to his left ; white full-bottomed wig, scarlet furred robe over green velvet coat with gold trimmings and cuffs, long white tie, gold-clocked stockings ; right hand resting on table, on which is a black soft hat, left hand on hip, and holding white gloves with gold gauntlets.

Canvas, 94 inches high × 58 inches.

Painted for the Company in 1733.

At a Court held on December 7, 1732, "it was ordered that the late Master, Mr. Alderman Salter, be desired to set for his picture, to be drawn by such hand as is most agreeable to him."

In the Master's Accounts for 1733–4 is the following :

"Item—paid for the picture and frame of
Mr. Alderman Salter . . . . . £73 15s."

The Records and Accounts give no clue as to the painter of this portrait. The authorship has been determined by a comparison with a mezzotint portrait of Salter when Lord Mayor, a copy of which was acquired by the Company in 1904 (See No. 141). In this engraving, which is from a painting by Richardson, the face is older and the insignia of office are added. Otherwise, in every detail of dress and attitude the correspondence is exact, but in the engraving the lower part of the picture has



Sir Thomas Salter.

been cut off, converting the full-length into a three-quarters. Whether Richardson painted another portrait in Salter's Mayoralty or whether the engraver made the alterations himself, is a matter for speculation.

There is a water-colour copy of the picture in the Guildhall Library.

Son of Thomas Salter and Ann his wife.

Freedom by Patrimony and Livery, 1710; excused all office except Master upon fine of £20; Court, 1730; Alderman of Cornhill Ward, 1730; Master, 1731; Sheriff, 1734; Knighted, 1735; Lord Mayor, 1739, being elected in preference to his senior, Sir George Champion, M.P., a supporter of Sir Robert Walpole, whose policy as to Spain was unpopular with the citizens; elected Director of the East India Company, 1744; died June 1, 1744; will dated April 23, 1736, and proved August 1, 1744, by Ann his widow and Thomas his brother. Besides his mansion house of "Wardens Hall" he owned property at Walthamstow and Willingale.

His Arms were: Gules, ten billets or, four, three, two and one, within a bordure engrailed argent, hurtée. Crest: a falcon's head gules, charged on the neck with three billets or.

Note.—It was in Salter's Mastership that the tapestry hangings which decorated the walls of the Great Hall for upwards of two centuries were sold for the sum of £20. The facts which can be ascertained with regard to them have been collected, and will be found in Appendix A.

21. CHARLES MATHEW CLODE, C.B.

Alexander Macdonald, *b.* 1862.

Three-quarter length, life-size, standing fronting, head slightly to his right; black coat and overcoat, blue tie; right hand hanging down and holding gloves, fingers of left hand thrust into pocket; badge of C.B. in top corner to his left beneath name. Signed.

Canvas, 54 inches high × 36 inches.

Purchased in 1894. Posthumous portrait.

At a Court held on December 15, 1893, "the Master and Wardens reported with regard to a memorial of the late Mr. C. M. Clode, 'That . . . . . they are unanimously of opinion that a most fitting and desirable memorial of their late colleague would be his portrait. They have had the advantage of seeing one which is in course of execution by Mr. A. McDonald, and which they consider an excellent and pleasing likeness,' when it was resolved that the report be approved and adopted."

In the Cash Book for 1894 is the following item:

April 9, "Paid Mr. A. McDonald for the portrait of the late Mr. C. M. Clode . . . £136 10s."



Charles Mathew Clode.

Son of George John Clode, of Bishopsgate Street Without, wine merchant.

Born July 5, 1818; educated privately; admitted a solicitor, 1841; married Charlotte, daughter of J. Richards. Freedom by Patrimony, 1848; Livery, 1848; Court, 1864; Warden, 1864, 1866, 1884 and 1886; Master, 1873; Solicitor to the War Office, 1858–1876; called to the Bar of the Inner Temple, 1862; Legal Under Secretary to the War Department, 1876–1880; C.B., 1880; J.P. for Middlesex; F.S.A. Author of "The Military Forces of the Crown" (1869), "The Administration of Justice under Military and Martial Law" (1872), "Memorials of the Guild of Merchant Taylors" (1875), "Early History of the Guild of Merchant Taylors" (1888), "Titus Oates and the Merchant Taylors' Company" (1890), "Life of Sir John Yorke" (1891), "London During the Great Rebellion" (1892). Died November 4, 1893; buried at Brompton Cemetery.[1]

In St. Helen's Church, Bishopsgate, a Memorial Brass was placed in 1894 with the following inscription:

> "In memory of Charles Mathew Clode, C.B., a Member of the Court of the Merchant Taylors Company for nearly 30 years, Master in 1873 and Author of the Memorials and Early History, who died in November, 1893. This Brass is erected by his loving brethren of the Merchant Taylors' Company in this antient Church, the restoration and adornment of which in 1891–1893 were largely due to his unwearying energy and labour."

[1] His son, Walter Baker Clode, was Master of the Company in 1904.

22. JOHN COYSGARNE SIM

CHEVALIER LOUIS W. DESANGES,
b. about 1825, *d. after* 1887.

Full-length, life-size, seated to his right; black furred gown over black velvet Court dress; gold medal suspended by blue riband round neck, cross of the Prussian Crown on left breast; right hand extended and resting on knee, eyeglasses in left hand; sword on table to his right.

Canvas, 72 inches high × 58 inches.

Presented in 1896.

At a Court held on June 18, 1896, "a letter was read from Maj. Gen[l]. Charles A. Sim, R.E.,[1] offering to present to the Company the portrait of his late Father, Mr. John Coysgarne Sim — by Desanges — when it was resolved that his generous offer be accepted and that the best thanks of the Court be accorded to him for his handsome and interesting present."

Son of John Sim, of Lambeth, timber broker.

Born November 21, 1809; educated at Wimbledon; entered his father's business; married (1st) Harriet, daughter of C. Lambert, and (2ndly) Margaretta, daughter of B. Bovill and relict of

[1] Another son, Maj.-Gen. Edward Coysgarne Sim, R.E., was Master of the Company in 1896.

W. B. Twining; apprenticed to Coles Child, 1826; Freedom, 1833; Livery, 1849; Court, 1865; Warden, 1865 and 1867; Master, 1874, when he received the Prince and Princess of Wales on the opening of the new School Buildings in Charterhouse Square (the gold medal[1] which he wears in the picture being presented to him by the Company in connection with that event); received the Order of the Prussian Crown[2] 1861; placed in the Commission of Lieutenancy of the City of London; J.P. for Surrey; High Sheriff of Surrey, 1874. Died November 6, 1875, at St. Petersburg; buried at Norbiton Cemetery.

[1] This medal was given back to the Company by Maj.-Gen. C. A. Sim at the same time as the picture.

[2] The Decoration of this Order is inserted in the frame of the picture.

23. CUPBOARD CLOTH OF FLEMISH TAPESTRY

Sixteenth Century.

The middle shows a wooded landscape, in which is a mansion with lofty tower standing in an enclosed garden which has pergolas, formal flower-beds and a fountain. Several persons walk in the garden and surrounding country, and in the foreground are turkeys, peacocks, pheasants and other birds. The distance is bounded by mountains. The border consists chiefly of a conventional arrangement of vases of fruit and flowers with cupids, enclosed by a balustrade, and the middle of each side is occupied by a scene in which are two figures: a man (possibly Apollo) seated and playing on a lyre, with a halo round his head, and a woman kneeling, with a laurel wreath on her head.

182 inches long × 87 inches.

The history of this tapestry cannot be established with certainty. Probably it is the subject of the following resolution of the Court on July 13, 1618: "Whereas the Company have often borrowed a faire needleworke carpett of Mr. Proctor[1] deceased to use in the King's chamber on Election dayes and that Mrs. Proctor, widdowe, is willing to sell the same to the Company before any other. It is therefore ordered and agreed that the Company understanding that the price wilbe about Tenn

[1] Probably Richard Proctor, Warden 1581, Master 1593.



Flemish Tapestry.

pounds, our Mr shalbe intreated to buy the said cubberd cloth at such reasonable rate as he maie."

In the Inventory of the same year is the following item: "One Cubbard Cloth of Tent Worke bought of Mrs. Prockter for the Cubbard in the King's Chamber."

The only other piece of tent, or tapestry, work which the Company appears to have then possessed was the "fayer Carpett of Tent Worke of the guift of Mr. Vernon for the King's Chamber."

One or other of these had probably disappeared before 1693, when the Inventory contains only "one large Tapestry Carpett."

Exhibited at the Loan Exhibition at Ironmongers' Hall, 1861, and at the Loan Exhibition of Ancient Ecclesiastical Embroideries at the Royal School of Art Needlework, 1884, and there numbered 167.



George Bristow.

COURT DINING-ROOM

24. GEORGE BRISTOW

JOHN OPIE, R.A., *b.* 1761, *d.* 1807.

Three-quarter length, life-size, seated fronting, head slightly to his left; white wig, black coat and gown; right hand holding a roll of papers, left hand resting on arm of chair, which is red; red background.

Canvas, 50 inches high × 43 inches.

Painted for the Company in 1789.

At a Court held on July 9, 1788, it was "ordered that the Clerk's picture be drawn by the most eminent artist, and that the Master[1] and Wardens for the time being, together with Mr. Thomas Roberts, Mr. Thomas Streatfield, Mr. Nathaniel Clarkson,[2] and Mr. James Robson, be a Committee for directing the same, and that any five of them make a Committee for that purpose."

At a Court held on October 15, the "Minutes of the Committee for giving directions concerning the Clerk's picture were read and confirmed in the words following, viz.:—

'The Committee having by a note requested Mr. Bristow to

[1] John Berney.

[2] The painter of No. 56.

name a Person to paint the picture directed by the Court, he wrote in answer a note intreating that the Committee would add to the honor intended him by naming the person to be employed.

'Agreed that the picture be a half-length, and that this Committee will now appoint by Ballot an eminent Artist to execute the same according to the intention of the Court.

'The Committee then proceeded to ballot, at the close whereof there appeared to be three numbers for Mr. Opie, and three numbers for Sir Joshua Reynolds, whereupon the Master gave the casting vote for Mr. Opie. Agreed that the picture be executed by Mr. Opie, and that the Master be requested to give the necessary directions for that purpose.'"

At a Court held on October 14, 1789, "The Minutes of the Committee of the 2nd Septr. last were read and confirmed in the words following, viz. :—

'The Committee in pursuance of a reference from the Court of the 10th July last, took into consideration the sum proper to be paid for the Clerk's picture and frame, and directed the sum of Forty-five guineas to be paid to Mr. Opie for drawing the same, and that Mr. Hartley be paid his bill for the frame.'"

In the Master's Accounts for 1788–9, p. 8, appears the following item :—

"To Mr. John Opie for painting the Clerk's picture, and to his servant . . . £47 15 6
"To Mr. Thos. Hartley for a frame for do . £7 10 0"

If exhibited by Opie at the R.A., it appears only as "Portrait of a Gentleman."

Appointed Assistant Clerk to the Company, February, 1762. Elected Clerk, April, 1763, in succession to his father-in-law,

George North (see No. 25); resigned Midsummer, 1802.[1] Was not a Freeman of the Company.

At a Court held on July 20, 1802, it was "Ordered that the thanks of this Court be given to George Bristow, Esqre., our late Clerk, for his earnest and unremitted endeavours to promote the general interests of this Company during a period of nearly forty years and his zeal for its honour and prosperity, for his regular attendance on the business of his department, his care and labour in the preservation of the Company's records and documents, for the polite attention shown at all times to the members of this Court and the ready information and sound advice afforded them, as well as for that fidelity and impartiality which on all occasions marked his honourable character. And that this testimony of our esteem and regard be presented to him engrossed on vellum, and that a piece of plate of the value of 100 guineas with a suitable inscription be presented to him as a further mark of the esteem this Court entertains of his merits."

[1] It will be observed that the tenure by North and Bristow of the Clerkship of the Company covers a period of ninety-three years. In the succeeding ninety-three years the post had seven occupants, viz.:

John Davies	appointed	1802	died	1806	
Richard Teasdale	,,	1806	resigned	1822	
William Bovill	,,	1822	,,	1830	
John B. De Mole	,,	1830	died	1845	
Samuel Fisher	,,	1845	resigned	1870	(*See* No. 26)
Francis Grantham Faithfull	,,	1870	,,	1890	
Edward Nash	,,	1890			

25. GEORGE NORTH

Thomas Hudson, *b.* 1701, *d.* 1779.[1]

Three-quarter length, life-size, seated to his right, looking at spectator; white wig, blue coat and black gown; right hand turning over papers on table, left hand on arm of chair.

Canvas, 50 inches high × 43 inches.

Painted for the Company in 1759.

At a Court held on December 22, 1758, it was "ordered that the Clerk's picture be drawn by one of the best hands, at the expence of the Company, and hung up in such part of the Hall or Parlours as the Master and Wardens shall think fit."

In the Master's Accounts for 1759–60 is the following item:

"Paid for picture of Clerk and frame . . £30 0 0"

Elected Clerk to the Company, Midsummer, 1709, in succession to Thomas Ange; died March, 1763; will, dated September 22, 1758, and proved March 24, 1763, by his widow. He owned property in London and at Chertsey, and a plantation and negroes in the Island of Barbados. He was succeeded by his son-in-law, George Bristow (see No. 24). He was not a Freeman of the Company.

[1] Hudson was the Master of Sir Joshua Reynolds.



George North.

26. SAMUEL FISHER

George Richmond, R.A., *b.* 1809, *d.* 1896.

Three-quarter length, life-size, seated to his right, head facing, looking to left; black coat and gown; pen in right hand, left elbow resting on arm of chair; papers and book on table to his right. Signed "G.R. pinx. 1860."

Canvas, 50 inches high × 40 inches.

Painted for the Company in 1860–1.

At a Court held on March 20, 1860, the Clerk was requested "to consent to sit for his portrait that it may be placed in the Court Dining Room of the Company, and there remain a permanent Record of the Court's estimation of the services of Mr. Fisher, and further that Mr. Fisher do select some eminent artist agreeable to himself."

At a Court held on October 31, 1861, "The Master reported that the portrait of Mr. Samuel Fisher, the Clerk to the Company, painted by order of Court of the 20th March, 1860, had been received at the Hall from Mr. George Richmond, the artist, when it was ordered that Mr. Richmond's charge of 200 guineas for painting the portrait, and the sum of £15 12s. 0d. the expenses of the frame and case, be paid."

At a Court held on April 28, 1864, it was "Resolved that Mr. Jackson have permission to remove the picture of Mr. Fisher, the Clerk to the Company, from the Court Room for the purpose

of having the same engraved." The engraving was executed by J. Richardson Jackson.

Exhibited at the Royal Academy, 1861, and there numbered 288.

Born December 2, 1795; elected Clerk to the Company, February 1, 1845; Honorary Freedom, 1850; resigned the Clerkship, 1870; Appointed Solicitor to the Company, 1870. Died, April 20, 1873.

At a Court held on June 24, 1850, it was "Resolved that the Honorary Freedom of this Company be presented to Mr. Samuel Fisher, the Clerk, in testimony of the high sense entertained by this Court of his great zeal and attention in discharging the arduous and important duties of his office, and that the fine and all expenses attending the same be remitted and paid by the Company."

At a Court held on December 22, 1870, an annuity was granted to the late Clerk "in consideration of the faithful and valuable services rendered by him as Clerk of the Company for a period of 25 years and as a mark of esteem and regard."

27. KING CHARLES I

B. 1600. Began to reign, 1625. Beheaded, 1649.

Painter unknown.[1]

Small half-length, life-size, facing; black velvet dress, white lace collar; "the George" on breast hanging by blue riband from the neck.

Canvas, 31 inches high × 26½ inches.

The Company appears to have possessed three portraits of Charles I. The first was destroyed, as appears by the following certificate of January 15, 1650, under the hand of the Master (John Stone)[2]: "To the Right Hon^ble^ Tho^s^. Andrews, Lord Mayor of the Citty of London, in obedience to your Lordshipp's precept[3] of the 11th of December last Wee the Master and Wardens of the Merchant Taylors Company doe humbly certifie that we have caused to be taken downe and destroyed the Armes

[1] The work is not unlike that of Henry Stone, known as "Old Stone" (died 1653). He was a sculptor as well as a painter, and brother of John Stone, "painter and stonemason." He is "principally known for his excellent copies after Vandyck and others."—Bryan's "Dictionary of Painters." The picture has also been ascribed to William Dobson (born 1610, died 1646).

[2] The Master of 1650 was son of John Stone, Citizen and "Pannarius" (Shearman or Clothworker), and must not be confounded with the painter of the same name whose father was Nicholas Stone, Master-Mason to James I.

[3] Issued by order of the Council of State.

and Picture of the late King w^{ch} did remayne standing in the Common Hall of our Company or other publique place thereof." When and how that portrait was acquired is not known.

A second portrait was painted for the Company by "Mr. Stone" (? John Stone) in 1665 (see the account of Charles II., portrait No. 28), and was probably destroyed in the Great Fire of the following year.

The third portrait came into the possession of the Company, in 1672, when at a Court held on June 28 "Mr. John Short,[1] one of the Assistants of this Society, presented and freely gave unto the Company the picture of King Charles the First, for the use of this Society, which this Court did curteously accept of. And it is further ordered that the said Mr. Short have the thanks of this Court given him for the same."

Only one portrait of the King appears in the Inventory of 1693, and it is presumed that it is the picture presented by Mr. Short and the one now in the possession of the Company.

[1] Warden, 1680; but never Master.

28. KING CHARLES II[1]

? John Stone, *d.* 1667.

Three-quarter length, life-size, standing, looking at spectator; robes and ribbon of the Garter; broad white lace collar; voluminous dark wig; right hand resting on hip, left elbow on table.

Canvas, 45 inches high × 36 inches.

The painter and the history of this picture are uncertain, but it is probably one of those referred to in the following extract from the Master's[2] Account, 1665–6: "Paid to Mr. Stone[3] for painting King Charles the First and his Queen, our present King and Queen, and the Duke of York's Pictures in the King's Chamber, £25." If so, it would seem to be the only one of the five which is enumerated in the Inventory of 1693, or which is now in the possession of the Company. Possibly the other four perished in the Great Fire. No portrait of Henrietta Maria or of Catharine of Braganza appears in the 1693 Inventory, while that of Charles I. there mentioned is probably the one acquired in 1672, and that of James II. is the whole-length presented in 1687.

[1] Compare the other portrait of the King, No. 14. [2] Thomas Nevill.

[3] The only artist of the name at this time, so far as is known, was John Stone, painter, engraver, and stonemason. His better-known brother, Henry, is said to have died in 1653. The picture has also been ascribed to John Riley (born 1646, died 1691) and to Willem Wissing (born 1646, died 1687), but it is improbable that it was painted by either of these artists.



Walter Pell.

COURT ROOM

29. WALTER PELL

Robert Mallory, *died after* 1688.

Three-quarter length, life-size, seated to his left; long bushy grey hair and small moustache; close black cap, broad linen collar, black furred robe; right hand resting on arm of chair, left hand holding papers. Inscription on his left: "ÆTATIS SUÆ 82 A° DOM. 1672." Shield of arms at top on his right: Quarterly:— 1 and 4. Argent, a bend between two mullets pierced sable. 2. Argent, a canton sable. 3. Or a lion rampant sable. Charged with a mullet or, on a crescent gules. Crest: a mural coronet.

Canvas, 45 inches high × 34 inches.

Purchased in 1672.

The following entry occurs in the Master's Accounts for 1671–2:

"Item: To Major Mallory for the picture of Walter Pell Esq. and other works . . . . £11 3 0."

Robert Mallory was a member of the Court of Assistants, Warden, 1670 and 1671 and Master, 1674, but he does not appear in the Court Minutes as "Major" till 1687. His last appearance at a Court was in 1688.

What the "other works" were, which are referred to in the

entry given above, is not known, but subsequently two other pictures painted by him were acquired by the Company: one, in the following year, of Sir Patience Ward,[1] and the other, in 1674, of Sir Thomas White,[2] which now hangs in the Library of the Company's School. He was also responsible for the repairs to Dowe's monument in 1675.[3] Search in the usual books of reference has failed to discover the name of Mallory as a known painter.

Son of Walter Pell, Yeoman, at one time of Purton in Wilts. Born 1589.

Apprenticed to Thomas Sharpe, 1605; Freedom, 1628; Livery, 1630; Court, 1647; Master, 1649; elected Alderman of Queenhithe Ward December 5, 1648, and discharged, on fine of £800, on December 12.[4] Married (1st) Mary, daughter of Richard Cannynge, of Foxcott, Warwickshire, and widow of William Hampton, of London; and (2ndly) Ann, daughter of Thomas Sorrocole of London, merchant. By his will, dated April 17, 1672, and proved September 26 in the same year by W. Hampton (his son-in-law), he directed that he should be "buried in the vault belonging to the parish of Aldermanbury nigh unto the place where my last dear wyfe lyeth, decently without vaine pompe," and he gave to the Company "All such money as they shall owe me at the time of my decease upon their Seale or otherwise, the same to be paid and distributed as it shall grow due unto and amongst such of the poor of the said Company as the master and wardens shall think fitt."

In the enumeration of the monuments in St. Mary, Aldermanbury, given in Strype's Stow, occurs the following: "A flat Stone before the Communion Table over Walter Pell, Esq.; Alderman and Merchant Taylor of London, 1673 (*sic*); he gave 100*l.* towards the Rebuilding of the Church."

He owned a house in Lombard Street and land at Ely.

[1] See p. 81. [2] See p. 95. [3] See p. 101.

[4] I am indebted to Dr. Sharpe, of the Guildhall, for this information.



Sir William Turner.

30. SIR WILLIAM TURNER

Sir Godfrey Kneller, *b.* 1646, *d.* 1723.

Full-length, life-size, standing to his right before chair of state; long brown hair; scarlet furred robe, broad linen collar, Lord Mayor's gold chain and pendant badge; left hand on hip, right gloved hand resting on table to his right, on which is a flat black hat tied with a black ribbon.

Canvas, 94 inches high × 58 inches.

Painted for the Company in 1687.

At a Court held on April 30, 1673: "This Court taking into their serious consideracion the many and acceptable services that Sir William Turner, Knt. and Alderman and a worthy Benefactor of this Society hath from time to time done for this Companie, doth therefore think fit and so order, and the whole Court or any three of them, are desired this afternoone to waite on the said S^{r} William Turner, to returne him the hearty thanks of this Court for the same, and to desire of him the favour that he would be pleased to sit whereby his picture might be drawne in the habit as he was Lord Mayor of this Citie, by such hand as he shall appoint at the Companie's charge, to remain in the Companie's Hall among the pictures of several worthy Benefactors of this Society deceased, as an acknowledgm^{t} of this Court's great respecte unto him."

No record has been found of any action being taken upon

this resolution till 1687, when at a Court held on July 7 it was "ordered that the pictures of the R^t. Worsh^l. Sir W^m. Turner & Sir W^m. Pritchard, worthy members of this Society, be drawne and hung up in the Hall."

One hundred and twenty-five pounds was paid to Kneller for this and the portraits of Charles II. and Sir William Pritchard (Nos. 14 and 32).

Other portraits of Turner are to be seen at Bridewell Hospital (a full-length by Mrs. Beale) and at Kirkleatham.

Third and youngest son of John Turner, of Kirkleatham, Yorkshire, Yeoman, and Elizabeth (Coulthirst[1]) his wife.

Born September 12, 1615; apprenticed to Jerrard Gore, 1632; Freedom, 1640; Livery and Court (probably), 1661; Master, 1661, and again, as Deputy for T. Wardell, in 1684; elected Alderman of Farringdon Within, 1660, but, declining to serve, was fined £620, of which £100 was remitted later. He accepted the Aldermanic gown, however, in 1662; removed to Candlewick Ward the same year and to Castle Baynard, 1668; Sheriff, 1662, when he and his colleagues were "pricked" by the King and "so were called with great honour, the King's Sheriffes," as Pepys records.

Lord Mayor, 1668,[2] when the new Royal Exchange was

[1] The daughter of Robert Coulthirst, on whose grave in the chancel of Kirkleatham Church is a fine brass with an effigy, the arms of the Merchant Taylors Company at the four corners and the following inscription: "Here lyeth bvried the body of Robert Covlthirst free of y^e Merchant Tailors Hall of London and late of Vpleatham gent. who departed this life y^e 7th. Avgvst 1631 being of the age of 90 years whose soul resteth with y^e Almighty." I cannot find Coulthirst's name in the books of the Company.

[2] One interesting episode of his mayoralty was the riot which he caused among the law students by "bearing up his sword" in the Temple, when an appeal was made to the King, who decided that the right and privilege should be determined at law. This has never been done.

opened, and "under his wise and just administration the rebuilding of the City advanced so fast that he would have been chosen Lord Mayor for the ensuing year if he had not declined it." ; one of the Committee appointed by the House of Commons, 1668, to examine the accounts of the money given during the Dutch war, "the greatest people that ever were in the nation as to power and like to be our Judges"[2]; President of Bridewell and Bethlehem Hospitals 1669–1688, and again from 1690 to his death; Treasurer of the fund for rebuilding Merchant Taylors'

[1] Bishop Burnett's "History of his Own Time." A very different light is cast on the matter by the person who supplied to Charles II. in the year 1671 the characters of the Court of Aldermen (*see* the document printed in the *Gentleman's Magazine*, 1769, p. 515):

"Sir William Turner, a person esteemed zealous for the Church untill the yeare of his majoraltie; then he espoused the interest of the Nonconformists. Under him they first gained the confidence of meeting openly; which confidence, as it had its originall from his courting of them, soe hath it since encreased, to the dailie affronting his majesties authority. About three months before his majoraltie was expired, there were frequent consultations at his house with the heads of the Nonconformists, about continueing him lord major another yeare, which designe they brought upon the stage on Michaelmas day, and carried it on with such arrogance and tumult, that the peace of the Citty was in great hazard; and if the modesty of the royall party had not been very greate, it might have been a bloody Michaelmas day.

"Sir John Lawrence, and Sir William Turner, have now noe considerable interest in London, noe not among the Dissenters, for what they gained by their treacherous complieing with that party, suffering them to breake the laws, that they have lost by their imperious and insolent behaviour, towards almost all persons they have had to doe with."

These "characters" evidently proceeded from a very prejudiced source. We find Turner later a member of the Court party and in 1690 a Tory member of the House of Commons.

[2] Wheatley's Pepys, vol. vii. 256. Pepys characteristically adds that when Turner "begun to talk of the commission of accounts wherein he is one, I did never speak one word to him of desiring favour, or bidding him joy in it, but did answer him to what he said, and do resolve to stand or fall by my silent preparing to answer whatever can be laid to me, and that will be my best proceeding I think." He makes frequent allusions to Turner as his "Linen-draper," and describes him as "in talk a sober considering man." Vol. iii. 383.

School, 1671. He was deputed by the Court of Aldermen to attend every evening at Whitehall during Charles II.'s last illness; was displaced as Alderman in August, 1687, with Pritchard and four others, for "opposing the address for liberty of conscience." He would have been reinstated in 1688, on the restitution of the old Charter, but resigned. However, he took his place again in the Court of Aldermen for Castle Baynard in 1690, though his election is not recorded.

Elected M.P. for the City 1690 (with Pritchard); amassed a large fortune as a woollen-draper in St. Paul's Churchyard; founded in 1676, and richly endowed by gift and bequest, a Hospital and Free School at Kirkleatham[1] for ten men, ten women, ten boys and ten girls, which was incorporated by Letters Patent under the Great Seal in 1679. By his will (not dated), proved in 1694, he bequeathed £300 to the Company for the establishment of pensions.

Died February 9, 1692, a bachelor.[2] Two songs were issued at his death, the one "An Elegy," the other "The ——'s Lamentation." From these it is evident that he was a terror to evildoers and a stern censor of morals. Buried at Kirkleatham. His tomb, now in the Turner Mausoleum adjoining the Church, is an altar tomb without an effigy and bears the following inscription:

> "Here lieth buried the body of Sir William Turner, knight, alderman of London, of which he was Lord Mayor in the year 1669, and the same year President of the two Hospitals of Bridewell and Bethlehem. Besides his

[1] Now administered under a scheme of the Charity Commissioners, dated 1886.

[2] He was known as the "Bachelor Lord Mayor," and from broadsheets to be found in the British Museum it appears that during his mayoralty he gave more than one entertainment to the "noble Company of Bachelors." Lord Braybrooke in his edition of Pepys makes the mistake of describing Turner's eldest brother, Sergeant Turner, as his son. Sergeant Turner was born 1612. Pepys frequently alludes to him as his cousin, he having married Jane Pepys, of Cleake, Norfolk.



TURNER'S ALMSHOUSES, KIRKLEATHAM.

great bounty to his relations, he built also a Hospital in this town and settled a valuable estate on it, for the maintenance of XL poor people, aged and children, over whom he appointed a chaplain, a master and a mistress, with a liberal salary to each. This he so finished 16 years before his death, Anno 1676. He was born 12th Sept., 1615; died 9th Feb., 1692, aged 77 years 5 months wanting 3 dayes; and by his own direction he was buried in this place amongst the poor of his hospital—the witnesses of his piety, liberality, and humility."

The fine estate of Kirkleatham was bought by Turner's father and mother in 1623, and never belonged to Sir William, but passed to his eldest brother, Sergeant Turner, and his heirs. The family became extinct in 1810. In the mansion is a half-length portrait of the Lord Mayor in his robes.

The Almshouses, School, Chapel, Library and Museum are near the mansion and form a quadrangle with entrance gates on one side. Only a portion was built in Turner's lifetime. An inscription placed by his nephew over the entrance records "the unusual presents and grateful acknowledgments of several Companies of the City, which were the reward of his care, sufficiency and integrity."

In the chapel is a stained-glass full-length portrait of Turner (and another of Sergeant Turner). In the Library are preserved his ledger and many other of his business books, from which we learn that on January 1, 1689, he reckoned his estate to amount to £50,000. There also appear considerable loans (and losses) to Charles II. and a loan to William III. The museum contains a curious and lifelike coloured portrait-bust in wax in a flowing wig, said to be that worn by Turner. The bust is reputed to have been made from a cast taken after death. The Communion plate in Kirkleatham Church was the gift of Turner.[1]

[1] In addition to the authorities already referred to, I am indebted to Graves's

A grant of Arms was made to him as follows: Sable, on a cross argent five fers-de-moline pierced of the field. Crest: a lion passant argent holding in his dexter foot a fer-de-moline or.

"History and Antiquities of Cleveland," Ord's "History of Cleveland," and Luttrell's "Brief Relation."



John Vernon.

31. JOHN VERNON

Painter unknown.

Three-quarter length, life-size, standing to his left; short grey beard; black furred robe, high black hat, lace ruff and cuffs; right hand resting on a skull, left hand hanging down; ring on little finger of each hand. Shield of arms at top on his right: Or, on a fess azure three garbs of the field, in chief two mullets gules. Crest: a stag sejant or.

Panel, 45 inches high × 34 inches.

Presented by Vernon to the Company in 1616.

At a Court held on July 26, 1616, "Mr. John Vernon, heretofore a Wor[ll.] M[r.] of this Company did deliver to the Assistants that he was soe bould two dayes before our M[r.]'s feast to send hither seaven small pictures beside his owne, and with our M[r.]'s leave and consent he caused them to be hanged up in this place. He delivered further to the Assistants that the seaven small pictures with something else he did appoynt in his Will to be delivered to the Company after his death condicionally that they would give leave that his picture might hang in some corner of the Parlor to the end that his faythfull true love borne to the Company might be had in remembrance but since he hath better considered thereof, and therefore thought it good that he now livinge might know their wor[ps.] pleasures of theire like or dislike touching the hanging of

his picture in the place where it doth. And further he sayd that some of the Assistants might thinke and saye that it was not fitt that soe meane a person as himselfe should have his picture to hang in the Parlor, but that the Parlor should be reserved for the picture[1] of S^r. William Craven,[2] S^r. John Swinnerton,[3] the two Sheriffs,[4] or any other Wor^ll. brother of the Company that hereafter may be willinge to have theire picture hang there that might better deserve it then himselfe. And further he sayd that he was of the same minde, neverthelesse he did not thinke that if any of those Wor^ll. persons w^h. he had before named, or any other brother of the Company that might better deserve it than himselfe, he made noe doubt but that they would find a fitter place to hang theire pictures in then in the place where his picture hangeth by the doore. And therefore if there were any of the Assistants of the mind which before he had spoken of, he sayd there was noe hurt done, he craved pardon for his bouldnes, he would cause them to be had awaye againe and would dispose of them some other waye, he desired that the Master would give him leave to goe aparte to the end the Assistants might deliver theire mind freely, and at his coming in againe their mynds being known he would dispose of them accordingly. It was tould him by S^r. William Craven that he should not need to goe apart for he did not thinke that any of the Assistants would dislike of that w^h. was done, but he desired agayne to goe apart saying he was not willing to require the thinge that would be offence or dislike to any of the Company, and soe he went apart and being called in againe our M^r. tould him his request was allowed of to the good likinge of the Assistants, and then he required further that the Comon Clarke maye enter into theire Court Booke that the seaven small pictures were given by him to the Company, and

[1] This passage must refer, not to then existing, but to possible future pictures.

[2] *See* No. 33.

[3] Warden, 1596; Master, 1606; Lord Mayor, 1612.

[4] Sir John Gore (Warden, 1611; Lord Mayor, 1624) and his brother William (Warden, 1612 and 1614), neither of whom served as Master.

that his picture hanginge where it doth, was w^th^ theire leave and consent. Soe he hath now given to the Company seaven small pictures paynted upon board.

The first is a table with the Armes of England.[1]

A picture of King Henry the Eight.[2]

A picture of Queene Elizabeth in her parliament robes with the garter upon her left arme.[1]

Fower other pictures of very good workmanshipp two men and two women, one man with a curled head,[3] another old man with a strawne hatt upon his head,[1] the picture of a weoman with the heire of her head bound up w^th^ lace, with a ruby on her head and a chaine of pearle hanging in a ring in her eare w^ch^ cometh about her necke,[4] the picture of another weoman w^th^ flowers upon her forehead.[1]

And by the last fowre pictures expressed in the corner at the coming in of the doore there hangeth M^r^ Vernon his picture, a Wor^ll^ M^r^ of this Company, with the leave consent of all the Assistants who were very willing to have it removed to another place, but he desireth that it might remayne where it doth because he would give place to any other Wor^ll^ brother of this Company that hereafter maye be willing to have theire picture hang in the sayd parlor that may better deserve it than himselfe."

Freedom by apprenticeship to Richard Newton, 1542; 2nd Warden, 1599; Court, 1600; 1st Warden, 1604; Master, 1609.

By his will (400 folios in length) dated October 10, 1615, and proved January 14, 1617, he gave real and personal property to the Company the income of which was to be applied, *inter alia*, to scholarships, to relief of poor prisoners and of poor brethren of the Merchant Taylors' and six other Companies, to almsmen's

[1] Not now in possession of the Company.

[2] *See* No. 1.

[3] *See* No. 6.

[4] *See* No. 8.

gowns and cloaks, to the "potation" dinner and the "shooting" dinner, to the distribution of bread to the poor at St. Michael's, Cornhill, and to the institution of an annual sermon to be preached on the day of his burial. Vernon died in December 1616 and was buried at St. Michael's, Cornhill, on December 23, on which day the anniversary sermon is still preached in the presence of the Company. The following inscription was on his tomb:

> "Here lyeth buried (by a desired promise made to Alderman Houghton while he lived) the body of John Vernon, Merchant-Taylor: who was Master of the said Company in An. 1609. And hee was also a Merchant of the Staple in England. He dyed the day of An Dom .[1] Nemo ante obitum felix."

This inscription is given in Stow's "Survey," Edition 1633, p. 214, and the marginal note is: "His picture standeth aloft on the other Monument," this other being "a very faire Monument richly guilded" to his friend Alderman Peter Houghton, who died 1596, and on whose behalf Vernon paid legacies of £400 to the Grocers' Company and £600 to the four Royal hospitals.

These monuments, which were on the north wall of the chancel, having perished in the Great Fire, the Court on July 3, 1696, "ordered that the Effigies of M^r. Jn^o. Vernon, deced., a worthy benefactor to this Company, be put up in the Church of Snt. Michaell Cornhill neare the place where it formerly stood and that the Wardens, M^r. Heygate and M^r. Bateman doe take care to see the same performed." This monument, which has been moved from its original position, "north of the Communion Table," into the north aisle, bears the following inscription:

> "To the pious Memory of Mr. John Vernon, late a worthy Member of the Worshipful Company of Merchant

[1] No date is filled in. The monument may have been erected by Vernon in his lifetime.



VERNON'S MONUMENT.

Taylors; who by his last Will, gave many large Legacies towards the Annual Relief of Several Poor of that and other Companies of this City, amounting yearly to £200. All which Charities are duly paid by the said Company; who, in Gratitude to that Great Benefactor, erected this Monument at their Charge, in the Place where one was ruined by the Fire, Anno 1666."

On December 16, 1616, a week before his burial, his executors presented to the Company a "salt" and a carpet, the latter described in the Inventory of 1618 as "a fayer carpett of Tent Worke." Neither of these is now in the possession of the Company.

Among the additions made by Camden to Cooke's "Visitation of London, 1568," appears the following: "Vernon of London, the blind Marchant Stapler who died Nov^r. 1616 sine prole a great benefactour to the Marchant Tailors Company." And the arms are then given as they appear on the picture.

32. SIR WILLIAM PRITCHARD

Sir Godfrey Kneller, *b.* 1646. *d.* 1723.

Full-length, life-size, standing facing; voluminous brown wig, scarlet furred robe, broad point lace collar, Lord Mayor's chain and pendant badge; right hand pointing to armour lying on the floor; on his right a table, on which is a flat black hat tied with a narrow gold cord; in the background to his left a procession, in a landscape.

Canvas, 94 inches high × 58 inches.

Painted for the Company in 1687.

At a Court held on July 7, 1687, it was ordered: "That the pictures of the R^t^. Worsh^l^. Sir W^m^. Turner and Sir W^m^. Pritchard worthy members of this Society be drawne and hung up in the Hall"

One hundred and twenty-five pounds was paid to Kneller for this and the portraits of Charles II. and Sir W. Turner (Nos. 14 and 30).

There is a similar portrait in the possession of St. Bartholomew's Hospital and a water-colour copy in the Guildhall Library.

Son of Francis Pritchard, of Southwark, ropemaker, and Mary (Eggleston) his wife.

Born 1632; apprenticed to Abraham Manco, 1647; Freedom, 1655; Livery, between 1659 and 1663; Alderman of Broad Street



Sir William Pritchard.

and Sheriff, 1672; knighted, 1672; Court, 1672; Master, 1673;[1] Lord Mayor, 1682, being elected by a very small majority on a scrutiny,[2] though senior Alderman in rotation and Court candidate;[3] President of St. Bartholomew's Hospital, 1683 till his death.

Arrested at Grocers' Hall and detained six hours in 1684 by the Whig Sheriffs, against one of whom, Papillion, he subsequently obtained at a trial before Judge Jeffreys, "to the amazement of all," £10,000 damages, which, however, he released in 1688 and drank his opponent's health. He was displaced as Alderman in August, 1687, with Turner and four others for "opposing the address for liberty of conscience," but on October 4, 1688, was placed in the Chair when the Lord Chancellor attended for the restitution of the old Charter of the City. He, however, resigned his Aldermanic gown later in the same month,

[1] The screen at the lower end of the Hall was completed in his Mastership and his name and arms set up on it.

[2] Among those whose votes were struck out by the Court of Aldermen were: "Several who were excommunicated and several of the Company of Merchantaylors who had not taken the oath of livery men, though they had that of free men and though they had paid their fines to the company as livery men, were alwaies so esteemed and were voted as livery men by the master and assistants of that company and returned so to the court of aldermen by that company."—(Luttrell's "Brief Relation.")

[3] The result was hailed with an outburst of songs and catches, one of which on his instalment begins as follows:

"Let the Whigs revile
And the Tories smile
That their business is compleated;
Let all rejoyce
With heart and voice
That the Whig's at last defeated.
The Whigs for Loyalty so famed
With all their hopes are undone,
Since now brave Pritchard is proclaimed
The Loyal Mayor of London."

(From "A Collection of Loyal Songs, 1685.")

when he refused to act as intermediary Mayor. Elected M.P. for the City in 1685, 1690 (with Turner), and 1702, but was an unsuccessful candidate in 1698 and 1701.

Married Sarah, daughter of Francis Cooke, of Kingsthorp, Northamptonshire. Died at his residence, Heydon Yard, in the Minories, February 18, 1705, without surviving issue.[1] His body was removed to his Highgate residence and thence "in great state" to Great Linford, Buckinghamshire, where he was buried according to directions contained in his will, which was dated December 29, 1702, and proved April 17, 1705. The inscription on the mural monument over his tomb is as follows:

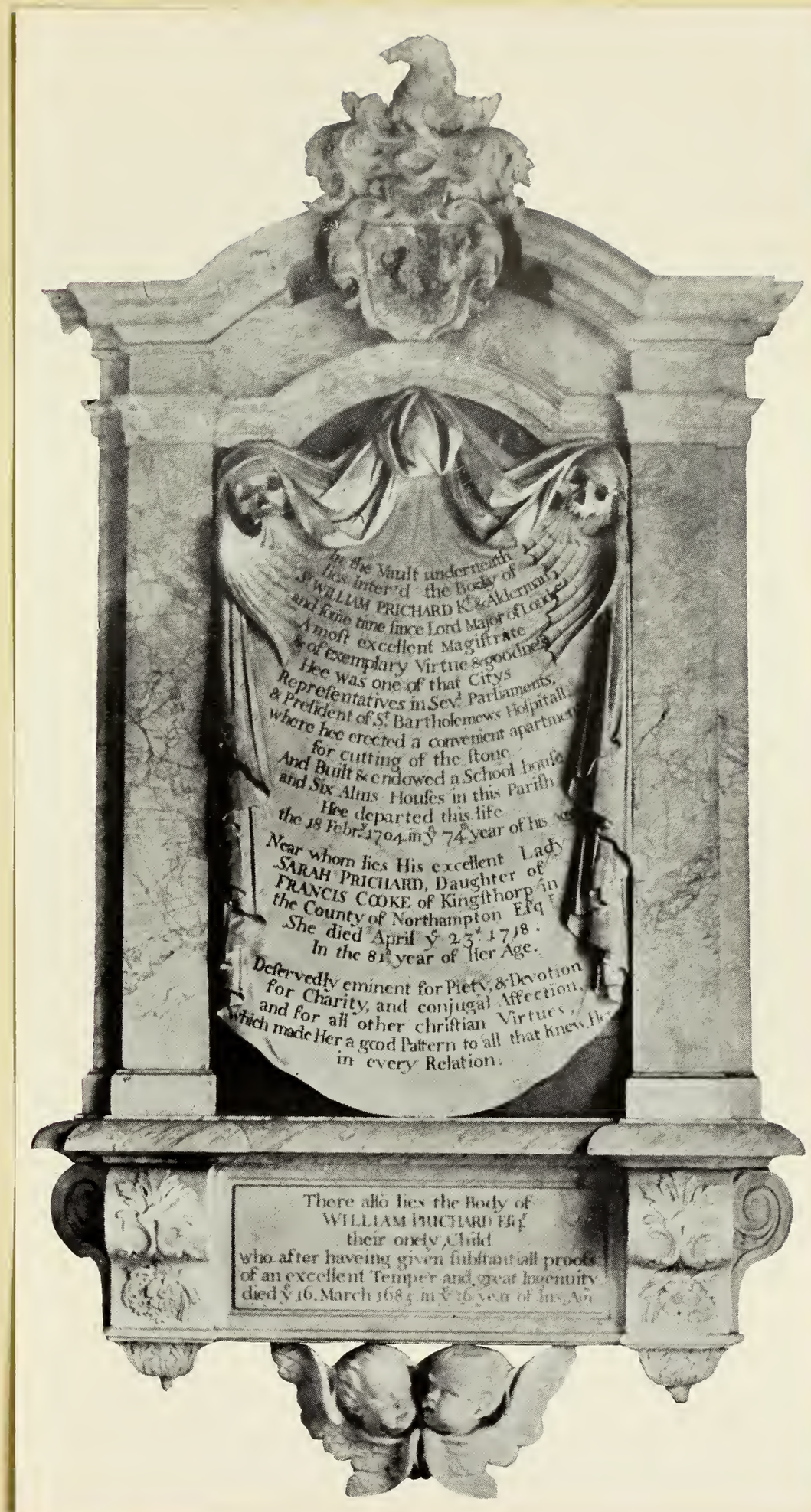
> "In the Vault underneath lies inter'd the Body of S^{r} William Pritchard, Kt. and Alderman and some time since Lord Mayor of London. A most excellent Magistrate & of exemplary Virtue and goodness. Hee was one of that City's Representatives in sev^{l} Parliaments and President of St. Bartholomew's Hospitall where hee erected a convenient apartment for cutting of the stone And built & endowed a School house and Six Alms Houses in this Parish. Hee departed this life the 18 Febry 1704 in y^{e} 74th. year of his age."

The inscription then records the death of his widow and only child. The monument is surmounted by a shield of arms: Ermine, a lion rampant sable, within a bordure sable; impaling, per pale gules and azure, three eagles displayed or. Crest: a horse's head and neck couped.

Pritchard acquired the Manor of Great Linford in 1683, for £19,500 and bequeathed it to his wife, for life with remainder to his nephews, Richard Uthwatt and Daniel King,[2] and it is now

[1] It is stated in his funeral certificate (as quoted in "Miscellanea Genealogica et Heraldica") that his only son died unmarried in 1695 in his twenty-fifth year, and in "The Dictionary of National Biography," that he had three sons and one daughter; but at the foot of his monument is an inscription which records the death of William, his "only child," in 1685 in the sixteenth year of his age.

[2] Lipscombe's "History of Buckinghamshire."



PRITCHARD'S MONUMENT.



GREAT LINFORD CHURCH and PRITCHARD'S ALMSHOUSES.

vested in a member of the Uthwatt family. Pritchard and his wife were liberal benefactors to the Church of Great Linford. The almshouses still exist with an endowment of £24 a year, and the schoolhouse and endowment of £10 a year have recently been dealt with by a scheme of the Board of Education, the house being occupied by the head teacher of the elementary school. Pritchard also owned property in the City, Highgate and Berkshire.

33. SIR WILLIAM CRAVEN

Painter unknown.

Three-quarter length, life-size, standing to his left; small grey beard; scarlet furred gown over crimson doublet, lace ruff and cuffs, high black hat, Lord Mayor's gold chain and pendant badge; gloves in right hand, left hand touching the badge. Shield of arms at top on his right: Or, five fleurs-de-lis in cross sable, a chief wavy gules; impaling, vert, fretty or. Crest: on a square pedestal sable a falcon azure with wings expanded, beaked and legged gules.

Panel, 45 inches high × 33 inches.

This portrait was formerly supposed to be that of Sir Thomas Rowe, and his name was painted on the canvas, though in characters of the eighteenth century. It appears, of course, under Rowe's name in Faithfull's list issued in 1871. An endeavour made in 1895 to trace its history (of course under the name of Rowe) met with no success in the Records prior to 1769 (200 years after Rowe's death), when a "picture of Sir Thomas Rowe" is first mentioned.[1] The fact that his name does not

[1] At a Court held July 28, 1769, "Mr. John Clark attended in behalf of Sr. Thomas Cave Bart. and requested the liberty of taking a copy of the picture of Sr. Thomas Rowe, a worthy Benefactor of this Company, and a relation of the said Sr. Thomas Cave. Ordered that the picture be delivered to the said Mr. John Clark on his giving a receipt to the Clerk of this Company to return the same within six months."



Sir William Craven.

appear in the Inventories aroused suspicion and led to further investigation, and a more careful examination of the picture.

Rowe, if we may accept the evidence of the engraving of his monument [1] in Hackney Church given in Robinson's "History of Hackney" (vol. ii. p. 8), was a clean-shaven man. The subject of this picture wears a beard. Rowe was Master in 1557, Lord Mayor in 1568 and died in 1570. The details of dress here shown are of a later period. But more conclusive evidence was found when the arms painted on the canvas were examined. The painting of these is contemporary with the rest of the picture, and they are not those of Rowe. His claim upon the portrait may therefore be dismissed.

The next step was to ascertain whether the Company at any time possessed a portrait of a Lord Mayor of the beginning of the seventeenth century, which is the period to which the dress points. No such portrait was to be found in the Inventories of 1609 or 1618, but that of 1693 contains a portrait of "Alderman Sir William Craven drawne half way." His portrait had long been supposed to have been lost, but there can be no doubt that it simply lost its identity at some time between 1693 and 1769, though how the mistake arose there is no evidence to show. The arms, which, as has been already pointed out, were painted contemporaneously with the portrait, would seem to be conclusive. They are the arms of Craven impaled with those of Whitmore, and Lady Craven was a Whitmore by birth. Craven was Lord Mayor in 1610, and the details of dress are of that period.

How and when the picture came into the possession of the Company is not known, but it is fairly certain that Vernon's

[1] This monument would appear to have perished. Erected at the end of the sixteenth century, it was removed on the demolition of the old church in 1798 to the Rowe Chapel, but in fragments. These fragments were subsequently removed to the new church, and later "to the mason's" (Simpson's "Monuments in Hackney Church," p. 34). The Rowe Chapel was demolished in the winter of 1893–4, and the monuments which it *then* contained were taken to pieces and packed in boxes and deposited in a gallery of St. John's Church.

reference in 1616 to "a portrait of Sir W^m^. Craven" (see page 68) refers, not to a then existing, but to a possible future portrait, while the absence of any mention of it in the Inventory of 1618 goes to show that the Company did not acquire the picture till after Craven's death, which occurred in that year.

On July 15, 1895, the Court, "having considered a statement of Mr. Frederick M. Fry, the Master Elect, in proof of his contention that the portrait attributed to Sir Thomas Rowe is that of Sir Wm. Craven, ordered that the picture should in future be ascribed to Sir Wm. Craven and that the name on the frame should be altered accordingly and the name on the canvas painted out."

The portrait is mentioned in Pennant's "London," published 1790, and is of course ascribed to Sir Thomas Rowe; and in the fine extra illustrated edition of that work in the British Museum is a careful water-colour copy of the picture. A similar copy is in the possession of the Company (see No. 40).

Second son of William Craven, of Appletreewick, Burnsall, Yorkshire, a peasant, and Beatrix (Hunter) his wife.

Born 1548; apprenticed to Robert Hulson, 1562, by business a woollen-draper; Freedom, 1569; Livery, 1583; 2nd Warden, 1593, the year the plague was "hot in the City"; Court, 1594; excused service as Master; Alderman of Bishopsgate Ward, 1600; of Cordwainer Ward, 1602, and of Lime Street Ward, 1611; Sheriff, 1600; founded Burnsall Grammar School, 1602; knighted at Whitehall, July 26, 1603 (the day after James I.'s Coronation); married, about 1605, Elizabeth Whitmore, daughter of William Whitmore, of London, merchant, and sister of Sir George Whitmore (Lord Mayor, 1631); Lord Mayor, 1610, when the Show was revived with splendour; President of Christ's Hospital, 1611 till his death.

He built and lived in a house in Leadenhall Street, which in



THE OLD EAST INDIA HOUSE IN LEADENHALL STREET 1648 TO 1726

FROM A PAINTING IN THE POSSESSION OF Mr PULHAM OF THE INDIA HOUSE. 12 INCHES BY 8.

CRAVEN'S HOUSE.

1648 was converted into the East India House. By deed, dated in 1615, Craven gave hereditaments in London to the Company, and directed by will, dated August 9, 1616, that part of the rent should be appropriated to pensions. By his second will, dated July 16, 1617, he gave 100 nobles for a dinner for the Company on the day of his funeral.[1] These wills were proved July 27, 1618, by his widow.

Died July 1618. Buried, according to the directions in his will, in the Church of St. Andrew Undershaft.[2] A contemporary records that it was "a great funeral where there were above 500 mourners." The church contains no monument to his memory.

Sir William's eldest son was the distinguished soldier who was created Earl Craven.[3] He was free of the Company, and in 1692, when 86 years of age, was elected Master,[4] but declined to serve. Sir William's second son was the Baron Craven who endowed the Craven Scholarships. The existing noble family of Craven is descended from Sir William's elder brother, his own issue having become extinct.

[1] A like bequest was made to the Governors of the four hospitals and to the parishioners of St. Antholin, while dinners were provided for 100 poor men and for his "neighbours and friends."

[2] This church has a peculiar interest for Merchant Taylors. Stow records that Sir Stephen Jenyns (Master 1489) "caused at his charges to be built" a large portion of the present structure, while two other Merchant Taylors, John Kyrkeby (Master 1501) and John Garlande, "were great benefactors to this work." The following, amongst other Merchant Taylors, were buried here, besides Craven: His partners, Robert and John Parker, John Nicholls (Master 1518), John Jerrard, Alderman Stephen Kyrton (Master 1542), Sir Thomas Offley (Master 1547), and, lastly, John Stow, whose monument, erected by his widow, may still be seen in the church. (*See* Appendix B.)

[3] See No. 139.

[4] 144 years after his father's birth!

34. SIR PATIENCE WARD

Sir Godfrey Kneller, *b.* 1646, *d.* 1723.

Full-length, life-size, standing to his left; voluminous brown wig, scarlet furred robe, broad point lace collar, Lord Mayor's gold chain and pendant badge; right hand touching badge, left hand on table, sword of state resting against table.

Canvas, 94 inches high × 58 inches.

Painted for the Company in 1690.

It would appear from the Records that there were no fewer than three successive portraits of Sir Patience Ward in the Company's possession between 1673 and 1690, of which the one now existing is presumably the latest.

At a Court held on May 9, 1673, "This Court taking into their serious consideration the many good services that Patience Ward Esq. Alderman and last Master has done for the Company, being a worthy Benefactor to the same, Doth therefore think fit to Order and the whole Court or any three of them are desired to meet at four of the clock this afternoon to desire the favour of the said Alderman Ward that he would be pleased to sit to have his picture drawn at the charge of the Company, to be placed amongst the pictures of the worthy Benefactors of this Society."

In the Master's Accounts for 1672–3 appears the following entry:



Sir Patience Ward.

"Item to Mr. Robert Mallory[1] for Alderman Ward's picture frame and painting in Pope's Head Alley, £7 17s."

When Ward became Lord Mayor he evidently did not consider this portrait to be worthy of his dignity, for he substituted another for it, as appears by the following Order of the Court made on April 8, 1681: "Ordered that the Lord Mayor's picture in the Hall which is half-length be sent to his Lordship with the thanks of this Court for his Lordship's picture at length now in the Hall which he hath given to this Company."

At a Court held on March 7, 1687, "Inquiry being this day made after Sir Patience Ward's picture, a worthy member and benefactor of this Society, and this Court having information that the same was sent to Mr. J. Ward, brother of Sir Patience, by some former member of this Society, It is this day ordered that the Clerk of the Company do wait on the said Mr. Ward and request him to return the said picture to their Hall and to acquaint the said Mr. Ward that his complyance to this their request will be taken very kindly by this Court, and it is further ordered that the said picture be hung up in the Hall amongst the rest of the Benefactors of the Company."

It would seem that the portrait was recovered, but in a damaged condition, for in the Master's Accounts for 1687–8 is the following entry: "Item, paid for mending the frame and beautifying Sir Patience Ward's picture, £2." The expenditure of this sum would not, however, appear to have produced satisfactory results, for at a Court held on July 11, 1688, it was ordered "that the picture of Sir Patience Ward, Knt., a worthy Benefactor of this Societye be now drawne and put up in the Hall amongst the rest of the Benefactors of this Societye. The care thereof is by this Court recommended to our present Master."

In the Master's Accounts for 1690–1 is the following entry: "Paid Mr. Lyntenfield Sir Patience Ward's picture £55."

[1] Mallory was a member of the Court. *See* reference to him under No. 29.

It is presumed that the existing picture is the one ordered in July 1688 and paid for in 1690–1. It is obviously by Kneller, but there is no evidence of the fact except that of the picture itself. Who Lyntenfield was, I have been unable to discover, but there was no known painter of that name.

There is a water-colour copy of this portrait in the Guildhall Library.

Son of Thomas Ward, of Tonshelf, Yorkshire, gentleman.

Born December 7, 1629, and named Patience owing to his father's disappointment at not having a daughter; apprenticed to Lancelot Tolson, Merchant Adventurer, 1646; Freedom, 1655; was unwilling to take up his Livery when summoned to do so, but eventually, after the Court had imposed a fine of £50 (subsequently applied to relieving him of all office except Master), he was admitted to the Livery in 1663; Alderman of Farringdon Within and Sheriff, 1670; Court, 1670; Master, 1671; knighted at the Mayoral Banquet, 1675; Lord Mayor, 1680; F.R.S., 1682.

He was a merchant carrying on business with France in St. Laurence Pountney Lane and was a Whig, an ultra-Protestant, and possibly a Quaker. The pageantry of his Show on inauguration as Lord Mayor was at the cost of the Company and very magnificent. A full account of it was published with the title "London's Glory, or the Lord Mayor's Show," a copy of which may be seen in the Company's library. The book contains many evidences of the virulence of the popular feeling which the supposed discovery of the Popish Plot had recently stirred up against the Papists.

In his election speech[1] he attributed the burning of the City in 1666 to the Papists, and during his Mayoralty an inscription was placed on the Monument charging the Popish Faction with

[1] Printed in Wilson's "History of the Parish of St. Laurence Pountney," p. 242.

having "begun and carried on that most dreadful burning of this Protestant City."[1]

While Mayor he presented to the King a Petition of the Common Council for the "Sitting of the present Parliament," which had been prorogued.

He was succeeded as Mayor by Sir John Moore, a partisan of the Court, whose inauguration was celebrated by popular songs, in one of which Ward's political attitude is thus alluded to:

"Sir Patience would have the Court
Submit unto the City
White Hall stoop to the change
And is not that a pity!"

He was one of the Committee appointed by the Common Council in 1682 "for making the defence against the *quo warranto*," upon which the Charter of the City was forfeited; found guilty of perjury in 1683 in an action, brought by the Duke of York and tried before Judge Jeffreys, and sentenced to the pillory, but fled to Holland,[2] whence he returned in 1688 and was elected a member of the Convention; appointed by William III. one of the Commissioners for managing the Customs, 1689; was

[1] The inscription was removed on the accession of James II., but restored at the advent of William III., and not finally removed till 1830. Pope alludes to this inscription when he writes:

". . . London's column pointing at the skies
Like a tall bully lifts the head and lies."

Alluding to this charge against the Papists, T. Ward, in "England's Reformation" (1710), writes:

"That Sniffling Whig-Mayor, Patience Ward,
To this damn'd Lie had such Regard,
That he is Godly Masons sent
T' Ingrave it round the Monument.
They did so; but let such things pass.
His Men were Fools and he an Ass."

[2] A popular song was issued at the time of his flight, entitled "Hue-and-Song

an unsuccessful candidate for the representation of the City in 1690, when Turner and Pritchard were elected, and he fruitlessly petitioned the House of Commons, claiming the seat.

He married[1] Elizabeth, daughter of William Hobson, of Hackney, and had no issue.

By his will,[2] dated March 4, 1696, and proved August 7, in the same year, by his nephew, John Ward,[3] he desired that he should be "buried at Abchurch and such an epitaph in marble as may best suit my peregrination ith world and my late excellent wife exprest therein. And I desire a pompous funeral

after Patience Ward," the style of which is sufficiently indicated by the following verse:

"Patience the joy of the Town,
The comfort and hope of the crowd;
Patience who got renown
By perjury, lies and fraud;
Patience who ne'er had the heart
His sovereign's rights to maintain;
But Patience he had the art
To swear and forswear again."

From a broadsheet published at the same time, entitled "The Alarum, or an Hue and Cry after Sir P——t Ward," we get the following malicious description of his personal appearance: "His ears of the largest size, his visage swarthy, long and meagre, his looks sour, each eye sunk deep beneath its respective brazen-brow, looks like the snuff of a farthing-candle just expiring in a socket, his long shaped nose like a probe."

[1] There is no doubt about the marriage, for the banns were asked at St. Helen's, Bishopsgate, and at Hackney, and the ceremony took place at Hackney Church on June 8, 1653, as appears by the Parish Register. Yet in the "Characters of the Aldermen" supplied privately to Charles II. in 1671 (see *Gentleman's Magazine*, 1769, p. 517) the writer says of Ward: "Hath had a wife many years, but whether they were ever married is a question, unless it were according to the directory of the Quakers." He adds: "He is a very considerable merchant. What interest he hath is among the non-conformists and that is not much."

[2] The will is printed in Wilson's "History of St. Laurence Pountney," pp. 242–244.

[3] Sir John Ward, Knight, Alderman, Master 1709, Sheriff 1715, Lord Mayor 1719, a Director of the Bank of England.



WARD'S MONUMENT.

may be avoided." He speaks of his estate as "greatly impaired by losses and charges to the value of £40,000." Died at his house in Laurence Pountney on July 10, 1696, and was buried in St. Mary Abchurch, where is a pompous monument with the following simple inscription :

> " Here under lies interred the body of S^{r} Patience Ward Knt. Alderman and Lord Mayor of London Anno 1681. He married Elizabeth daughter of William Hobson of Hackney in the County of Middlesex, Esq^{re}. She departed this life the 24th December 1685 and lies buried in the Great Church of Amsterdam. He the 10th of July 1696 without issue."

He owned property at Pomfret and in other parts of Yorkshire. His arms were : Azure, a cross patonce or. Crest : a wolf's head erased or.

35. SIR ABRAHAM REYNARDSON

After JANSSENS.

Three-quarter length, life-size, standing to his left; long dark hair, short pointed beard; scarlet furred gown and coat, large linen ruff and cuffs, Lord Mayor's gold chain and pendant badge; the right hand hanging down, the forefinger of the left supporting a pearl pendant from the badge; sword of state to his left.

Canvas, 44 inches high × 35 inches.

Purchased in 1876.

At a Court held on April 27, 1876, "the Master reported that in accordance with the authority given to him and his Wardens by the Court of the 16th ultimo, they had consulted Mr. C. Buttery as to the worth of the picture of Sir Abraham Reynardson offered to the Company by Mr. Vialls, and as that gentleman gave it as his opinion that the portrait is genuine, valuable, and probably painted by Janssens, they had purchased it for one hundred guineas."

Son of Thomas Reynardson, of Plymouth, and Julian (Brace) his wife.

Born 1590; Turkey merchant; apprenticed to Edmund James,



Sir Abraham Reynardson.



REYARDSON'S HOUSE—TOTTENHAM.

1610; Freedom, 1618; Warden-Substitute of the Bachelors Company, 1625; Livery, 1626; Court, 1639; Master, 1640; Sheriff, 1640; Lord Mayor, 1648; President of St. Bartholomew's Hospital, February 1648, to September, 1649, when he resigned.

He refused as Lord Mayor to proclaim the Act of the Rump of March 17, 1649, "for abolishing the King's Office." Summoned to the Bar of the House of Commons on April 2, he pleaded his oath of allegiance, but was fined £2000, imprisoned in the Tower for two months, and degraded from his office of Lord Mayor. One of the Committee apppointed by the Common Council in 1660 to present an address and £10,000 to Charles II. at Breda. At the Restoration, when Charles II. dined at the Guildhall on July 5, 1660, he was knighted, and in September was again elected Lord Mayor, but excused on the ground of ill-health.

Married (1st) Abigail, daughter of Sir Nicholas Crispe, of London, and (2ndly) Eleanor, daughter of Richard Wynne, of Shrewsbury, and had issue by both wives. By his will, dated May 10, 1661, and proved October 22 in the same year, by his widow, his son Nicholas[1] and son-in-law Samuel Barnardiston, he bequeathed to the Company a sum of money as a pension fund and some silver plate (not now in the possession of the Company). Died on October 4, 1661, at his mansion[2] at the north-west corner of Tottenham Green, and his body lay in state at Merchant Taylors' Hall and was buried in great pomp in St. Martin Outwich,[3] the funeral being directed by the Heralds and attended by the Lord Mayor and Aldermen, Governors of the Turkey and East India Companies and of St. Bartholomew's Hospital, the Court and Livery of the Merchant Taylors'

[1] Nicholas Reynardson established almshouses at Tottenham.

[2] This house, which he had purchased in 1639, was built in 1590, and remained standing till 1810.

[3] The two silver flagons which he gave to this church in the year of his mayoralty were stolen in 1809.

Company, and a great number of his relations, friends, and acquaintances. No monument appears to have been erected to his memory. He had estates in London, Middlesex, and Harlow in Essex.[1]

The family is now represented by the "Birch-Reynardsons" of Holliwell Hall, Stamford, Lincolnshire, in whose possession is a similar portrait.

A grant of arms was made to Reynardson in 1632, as follows: Or, two chevrons engrailed gules, on a canton of the second a mascle argent. Crest: a lion's head erminois, crowned with a mural crown chequy argent and gules.

[1] For a fuller account of the life of Reynardson, *see* Clode's "London During the Great Rebellion." See also Robinson's "Tottenham."



Robert Gray.

36. ROBERT GRAY

Painter unknown.[1]

Three-quarter length, life-size, standing slightly to his left, looking at spectator; grey pointed beard; red velvet brocade dress, with narrow gold band round the waist, black furred gown, broad lace collar and cuffs; right hand hanging down, left hand holding gold-embroidered gloves and resting on a table; shield of arms at top to his right: Barry of six argent and azure, on a bend gules three chaplets or. Crest: a badger proper. Inscription to his left, "ÆTATIS SUAE 59 ANNO 1633."[2]

Canvas, 44 inches high × 35 inches.

The picture was painted in the year in which Gray was excused service as Master (see below), but no mention of its acquisition has been found in the Court Records or Accounts. It is first referred to at a Court held on December 4, 1639, when it was ordered "that the picture of Mr. Robert Gray late an ancient Master [sic] and worthy benefactor of this Company (in remembrance of the said Robert Gray and his charitable gifts) shall be set up in the Hall with other pictures of like worthy men and benefactors of this Company."

[1] The picture has been ascribed to Janssens.

[2] This inscription seems to be of later date than the rest of the picture.

Son of Robert Graye, merchant, of Taunton, Somerset.

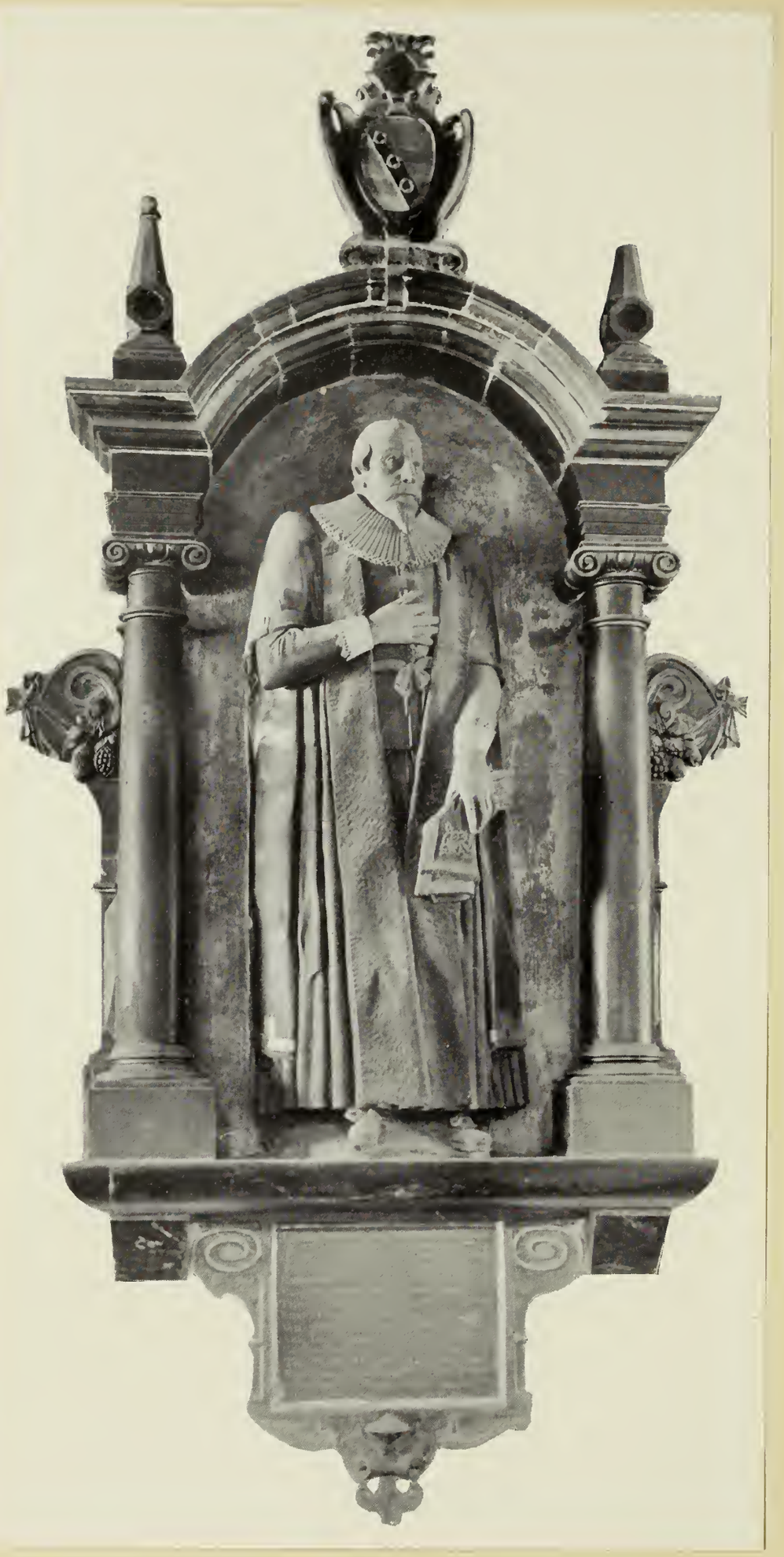
Born at Taunton 1574; carried on business as a cloth merchant there; apprenticed to Ralph Hamor (who was next-of-kin to Dowe), 1590; Freedom, 1600; Livery, 1609; Fourth Warden, 1628, when Leneve [see No. 39] was First Warden; First Warden, 1631; elected Master, August 2, 1633, when "he earnestly desired to be spared alleadgeing some unfitness for the position of that office and prayed the favour to be admitted to his fine and freely and lovingly offerd to this Company either to seale his bound for the Payment of his fine of £100 or else to enter into bond to pay £500 for the Maister of this Company for the tyme being within three yeares to be for Ever imployed and put out by way of free loane to five younge beginners free of this Company (handicrafte men excepted) by £100 a peice for 5 yeares gratis to be graunted by Lotte they putting in three Noble and sufficient Suretyes besides themselves for the Repayment thereof, and performance of such usual condicons for supply and renovacons of such decayed and deceased principall or sureties as is usual each of w^{ch} younge men paying to the Maister of this Company for the tyme being 20/– for a potacon, to the Clerk of the Company for the tyme being for making of every bond 13^{s}/4^{d}, and to the Beadle 6^{s}/8^{d} for his paynes declaring likewise that he had a further intent (by God's grace) to settle some other guift for the good of the Company. This assembly did thereuppon lovingly accept of the said offer of £500. And Mr. Gray herein Court did enter into Bond for the payment of £500 uppon the 24th day of August which shall be A.D. 1636."

Established almshouses at Taunton, the government of which he left to the Company, but on account of the distance and for other reasons the trust was declined. These almshouses[1] are situate at East Gate, and bear on their front the arms of Gray and of the Merchant Taylors' Company and a slab with the ollowing inscription:

[1] For a fuller account of them *see* Toulmin's "History of Taunton."



GRAY'S ALMSHOUSES, TAUNTON.



GRAY'S MONUMENT.



"Laus Deo. This charitable work is founded by Robert Graye of the cittie of London, esquier, borne in this town in the house adjoining hereunto who in his life-time doth erect it for tenn poore aged syngle women; and for their competent livelihood and daylie prayers in the same, provided sufficient maintenance for the same. 1635."

In the Chapel is a very inferior copy of this portrait, and also a stone slab with the following inscription:

"D.O.M. To the Glory of God and Honor of His Blessed Name is this Sacred Oratory and Hospitall consecrated by Robert Gray Esq: borne in this town. Citizen and Marchantaylor and Sheriff Elect of London.[1] In thankful acknowledging God's great and gracious mercies conferd on him, this Memorial in all humblenes is here erected."

By his will, dated August 26, 1636, and October 13, 1638, and proved November 23, 1638, by Thomas Gray, Notary Public, on behalf of the testator's mother and niece, he bequeathed to the Company a sum of money in trust for the benefit of the Almswomen of the Company, and also the sum of £40 for a dinner on the day of his funeral.[2] Died without issue in 1638, possessed of a "great personal estate amounting to the value of £40,000." In the church of St. Mary Magdalen, Taunton, is a fine monument having a coloured effigy, and bearing the following inscription:

---

[1] This is a strange mistake. He was not even nominated for Sheriff at least between 1630 and 1637, as Dr. Sharpe informs me.

[2] He also gave £200 and £60, respectively, to the parishioners of St. Mary Magdalen, Taunton, and to his workpeople ("calendrers and cottoners"), for funeral dinners "for them and their wives."

"Consecrated to the Blessed Memory of Robert Graye Esq^re and Founder.

Taunton bore him, London bred him
Piety trained him, virtue led him
Earth enrich'd him, heaven carest him
Taunton blest him, London blest him,
This thankful town that mindful city,
Share his piety and his pity.
What he gave and how he gave it
Ask the poor and you shall have it.
Gentle reader, Heaven may strike
Thy tender heart to do the like.
And now thy eyes have read this story
Give him the praise and Heaven the glory.

Ætatis suae 65 Anno Domini 1635."[1]

[1] The date on the monument is obviously an error.

37. SIR THOMAS WHITE

Painter unknown.

Three-quarter length, life-size, standing to his right; black dress, scarlet furred gown, small white ruff, flat black velvet hat, long gold chain over shoulders; right hand resting on table and holding gloves, thumb of left hand in girdle; chair to his right. Shield of arms on his left at top: Gules, an annulet in chief or, on a canton ermine a lion rampant sable, on a bordure of the third eight étoiles of the second. Crest: a heron argent beaked and legged gules. Motto below the shield, "Auxilium meum a Domino." On his right a tablet with the following inscription:

"Cernitur hic Thomas Whiteus Sub imagine Picta
Cernitur hic Vita melius sub imagine Vera
Et Pater et Prætor Londinis Miles in illa
Providus Oxonia Fautor Fundator in illa
Bristolii decus eximium laus summa Redingæ
Gloria Tunbrigia tibi causa Coventria famæ
Urbis honos Orbis Prudentia Gemma Senectæ."[1]

[1] "Behold, portrayed above is Thomas White,
Great London's Mayor and Father, honour'd Knight:
Art held the brush, but Truth the hand did guide:
Read here his life: 'twas letter'd Oxons pride,
Bristol's bright lustre, Reading's highest fame,
Tonbridge's glory, Coventry's fair name;
In City roll his name in honour writ;
The jewel of ripe age, the wide world's wit."
(T. C. Fry, D.D.)

The inscription is in a damaged condition, but can be deciphered with tolerable

Along the top margin of the picture run the words:

"Thomas White Miles Aldermannus Londonis Fundator Collegii Sancti Johanis Baptistaed & Aulea Glocestrenis[1] Oxon."

And along the bottom margin the words:

"Cum 24^{or} Urbes hujus regni Angliæ suis Ditasect opibus Annis et Honore plenus obiit Febr. 11mo Ann Dom. 1566 Ætatis suae 72do"[2]

The inscription on the tablet is evidently of the same date as the portrait, while the other inscriptions are of much later date.

Panel, 44 inches high × 34 inches.

No mention of the acquisition of this picture has been found in the Court Records or Accounts, but it was almost certainly the first of the existing pictures acquired by the Company. "Two pictures of Sir Thomas White" are mentioned in the Inventory of 1609. It is not known what became of the second, but it may be that it was presented by the Company to the School, in the chapel of which, as we know, hung a portrait of White which was destroyed by the Great Fire. The portrait which replaced it after the Fire, and which now hangs in the Library of the new School Buildings, was the one which the Court on May 7, 1674, "ordered to be forthwith drawne from head to foote by our Master's[3] owne

certainty except in the early part of the third line, where the words "Pater et Prætor" are not to be discerned. These words are found in a water-colour copy of this picture inserted in the extra-illustrated Pennant's "London" in the British Museum, and are also given on the Exeter portrait and by Blomefield in his copy (made before 1745) of the inscription on the Norwich portrait (Blomefield's "History of Norfolk," vol. xi. p. 650).

[1] Gloucester Hall is now Worcester College.

[2] These three inscriptions have obviously been at some time repaired by a person ignorant of Latin. The word "Ditasset" (given as "Ditasect" on the canvas) is shown in the British Museum copy as "Dilasses."

[3] Robert Mallory. *See* reference to him under No. 29.

hand to be set up and remain in the said Chappel as before the late dreadful fire."

There are other ancient portraits of White, most, if not all, of which are copies of this one.[1] They belong to St. John's College, Oxford, and to the Corporations of Canterbury, Coventry, Salisbury, Norwich, Reading, Lynn, Bristol, Gloucester, Chester, Southampton, Winchester, Exeter, Lincoln, Nottingham and Oxford.[2]

Lent to the Exhibition of National Portraits on Loan at South Kensington Museum, 1868, and there numbered 641.

Lent also to the Tudor Exhibition at the New Gallery, 1890, and there numbered 272.

Son of William White, of Rickmansworth, Herts, and afterwards of Reading, Berks, clothier, and Mary (Kebblewhite), his wife.

Born 1492, at Reading; apprenticed to Hugh Acton, 1504; followed the business of clothier; Third Warden, 1530; First Warden (probably), 1533;[3] Master (probably), 1535;[3] elected Alderman of Cornhill Ward, 1533, and imprisoned for a time and the windows of his shop closed, for contumacy in not undertaking the office, but he accepted the position at some time prior to 1544; Sheriff, 1547; one of the original promoters of the expedition under Sir Hugh Willoughby in 1553, which penetrated to the White Sea and began the Russian trade; Lord

[1] Clode (Memorials, p. 42) mentions a tradition that this portrait was painted, after White's decease, from his sister, who closely resembled him.

[2] In the Accounts of the City of Oxford for 1597 occurs a payment "to Sampson the Paynter for Paynting Sir Thomas White's picture £3." Bryan records no painter of that name.

[3] Neither the Account books nor the Court Records for this period are in existence.

Mayor, 1553; knighted, October or December, 1553; preserved the peace of the City during Sir Thomas Wyatt's rebellion, February, 1554; founded St. John's College, Oxford, 1555; co-operated in the foundation of Merchant Taylors' School, 1561.

Married (1st), before 1547, Avis ——,[1] who died February 26, 1557; and (2ndly), on November 25, in the same year, Joan, widow of Sir Ralph Warren, in whose house in Size Lane he thenceforth dwelt. The only bequest to the Company contained in his will, which was dated November 24, 1566, and proved December, 1567, by his widow, was of the sum of £9 for a "Refection or repast to the Livery within the Common Hall the day after my funeral." This dinner was not held till March 7, 1569, and to it were invited the learned men who had been appointed to visit the Company's school on that day.

He died, without issue, at Oxford, February 12, 1567, and, having directed that his burial should be "done honestly without pomp or vain-glory in the house of my newly erected College of St. John," he was laid to rest in the chapel of that College.

By the statutes of St. John's, drawn up shortly before his death, it was provided that forty-three scholarships should be assigned to London and the suburbs, but preferentially to Merchant Taylors' School, that two each should be attached to Coventry, Bristol, and Reading, and one to Tonbridge.

Under the trusts of a gift to the City of Bristol in his lifetime, the Company receive a sum of £104 every twenty-fourth year, the same amount being payable annually to one of the following cities in turn—Bristol, York, Canterbury, Reading, Gloucester, Worcester, Exeter, Salisbury, West Chester, Norwich, Southampton, Lincoln, Winchester, Oxford, Hereford, Cambridge, Shrewsbury, Lynn, Bath, Derby, Ipswich, Colchester, and Newcastle.

[1] Her father's name is not known.



Robert Dowe.

38. ROBERT DOWE

Painter unknown.[1]

Three-quarter length, life-size, seated to his right; long grey beard; black furred gown, black cap, ruff; gloves in right hand, ring on forefinger of left, which rests on the arm of his chair. Shield of arms at top to his right: Sable, a fess dancetté ermine between three doves argent beaked and legged gules. Crest: a dove argent wings sable. Inscription to his left at the top:

"1606
"A vertuous lyfe is the fairest passage
"to a blessed death."

Panel, 44 inches high × 34 inches.

No mention of the acquisition of this picture has been found in the Court Records or Accounts, but it was one of the three pictures in the possession of the Company in 1609, as shewn by the inventory taken in that year.

Lent to the "Old Masters" Exhibition at the Royal Academy in 1896, and there numbered 132.

[1] In the opinion of the late Mr. J. C. Horsley, R.A., to whom the Old Masters Exhibitions owed so much, the painter was Antonio More (*b.* 1512, *d.* before 1582).

Second son of Henry Dowe (or Dove), of Stradbroke, Suffolk, and Alice (Nowell), his wife.

Born 1523; Freedom by apprenticeship to Nicholas Wilford,[1] 1550; Livery, before 1562; Third Warden, 1571; Court, 1572; First Warden, 1575; Master, 1578; lived in Houndsditch and was by trade a tailor. Married Letitia, daughter of Nicholas Bull, and had issue. Appointed Treasurer for the building of the Almshouses on Tower Hill, 1592.

He gave to the Company in his lifetime various sums of money, the income of which was, by deeds dated 1605 and 1610, appropriated to pensions, gowns and cloaks, dinners,[2] burials, almswomen, lanthorn and candle light for the said almswomen, poor prisoners, and various other objects,[3] among them being the only gift in the nature of an endowment which Merchant Taylors' School possesses, viz.:—£8 a year, to be expended, at the Probation, upon the masters and examiners for "bread and beere."[4]

John Stow,[5] a "loving Brother of the Mysterie" (at one time a working tailor), was specially favoured by Dowe, who gave him one of the pensions founded by him. Stow also

[1] M.P. for the City 1542.

[2] Dowe established a "Convivium" dinner for the Master and Wardens and their wives and ten or twelve of the ancient Masters, "to perform the old saying the more the merrier." It was to be held "in Lent or some other convenient time," and he was himself present at the first dinner held at the Angel, Islington, in 1611, when his age was 88.

[3] The Beadle of the Company was to be paid 3s. 4d. yearly to see that the parish of St. Sepulchre's carried out the terms of his gift, which provided that a hand-bell should be rung and an exhortation uttered beneath the window of the condemned cell in Newgate prison, and also at the Church as the cart passed with the prisoners on their way to execution, and which also provided for the ringing out of the "passing bell."

[4] Dowe evidently considered that good work could not be done on an empty stomach, for he had previously induced the Company to supply at the Probation, "beere ale and new manchet bread with a Dish of sweet butter . . . to th' end that such as please may take part to stay their stomacks, untill the end of the examination."

[5] *See* Appendix B.

received a pension from the Company from 1579 to his death in 1605.

Dowe died May 2, 1612, and was buried in St. Botolph, Aldgate.[1] A funeral dinner was given in the Hall by Ralph Hamor and Zachary Dowe, "two of his neerest kynd," and a brass memorial plate was placed in the church by Zachary Dowe, as appears from the following extract from Anthony Monday's edition of Stow's "Survey" published in 1618, p. 226.

"Near unto the place where the Minister readeth Divine Service, there is a small Brass Plate fixed in the wall, a very unworthy Monument, in my Mind, for a Man of so great Charity and Bounty, not having so much as a graven stone bestowed on him upon the Ground. The Plate containeth these Lines following: Here before this Pew lyeth buried the Body of Robert Dow, Citizen and Merchant Taylor of London, with Lettice his wife, and Thomas his son: which Robert deceased May 2 in the year 1612. His age was eighty nine years. Who, amongst other his Charities done in this City, and elsewhere sundry ways, as to several Hospitals abroad and at home, Prisons, and to nineteen poor Householders of the Merchant Taylors' Company in perpetuum, gave to this Parish of St. Botolph's Without Aldgate, whereof he was a Member, the Nomination of two Alms Women freely relieved; and twenty Pound yearly to be distributed to three-score poor aged and impotent Men and Women, by Nobles apiece upon every St. Thomas Eve for ever. Ad gloriam Dei.

Per Nepotem ac Haeredem Zachariam Dow,
Posthumum."

In 1622 the Company would seem to have recognised the "unworthiness" of the brass plate, and consequently at a Court held on August 14, in that year, "it was ordered that twentie marks

[1] The old church became ruinous a century later and was replaced by the present edifice, which was built from the designs of the well-known architect, George Dance, Citizen and Merchant Taylor.

shalbe given of y^e^ Stock of this house for to bestowe upon a picture engraven in stone for Mr. Rob^t^ Dowe an antient M^r^. of this Societie and a memorable Benefactor to the same to be sett up in the Church of St. Buttulph without Aldgate where the said Mr. Dowe was buried as a Remembrance of him to succeeding ages. Our M^r^ to pay the same and have it allowed in his account." And at a Court on October 25, in the same year it was "Ordered that 5 nobles be given to the parson of St. Buttolph's without Aldgate for his suffering y^e^ Church wall to be broken to sett up Mr. Dowe's picture there."

In the Master's Accounts for 1622–3 is the following:

> "Item to Xofer Kingsfeild for making Mr. Dowe's Tomb etc. £13. 6. 8."

This monument which, in the present church, is on the south wall over the gallery, was originally erected "upon a Pillar on the South Side of the Chancel, over against the Pulpit."[1] It bears the following inscription:

> "A Memorial erected by the Righte Worp^ll^ the Company of Marchant Tailors for Robert Dow Esq. Citizen and Marchant Tailor of London, and Master of the same Company and one of the Customers in the Port of London, who gave in his life tyme 3528^L^. 10^S^. 8^D^. to perform divers charitable deeds for ever to divers poore brethren of the same Company and other uses for the said Company, viz.: to Christ Hospitall, to St. Sepulchre's Parishe, to the two compters, to Ludgate, and Newgate, to the poore of this parishe, to St. John Baptist Colledge in Oxenford, and to Queene Elizabeth's Hospitall at Bristoll. 2958^L^. 10^S^. 8^D^. to Y^e^ Company, 320^L^. 00. 00. to Christ Hospitall, 50^L^. 00. 00. to St. Sepulchre's, 100^L^. 00. 00. to St. John's Colledge in

[1] Stow's "Survey," Edition 1633, p. 878.



DOWE'S MONUMENT.

Oxon: 100^{L}. 00. 00. to the City of Bristoll. Hee lived virtuously all his life tyme and dyed in y^{e} true Faith of our Lord Jesus the Second Day of May AN^{o} DM^{I} 1612 being full of daies at the age of 90 years."

"Was repar'd by the Worp^{ll} Company of Marchant Taylors: Anno 1675. Mr. Rob^{t}. Mallory."[1]

At a Court on April 23, 1675, it was "ordered that the monument of Mr. Dowe be beautified by our Master", and £4 10s. was subsequently paid to him (Robert Mallory) "for trimming up Mr. Dowe's monument." Further extensive repairs were carried out in 1890.

His arms as given in Cooke's "Visitation of London," 1568, differ from those on the picture by having in chief a crescent or for difference and the crest is similarly charged.

[1] As to Mallory, *see* No. 29.

39. FRANCIS LENEVE (OR NEAVE)

CORNELIS JANSSENS, *b.* 1590,
d. between 1662 *and* 1664.

Three-quarter length, life-size, standing to his left, looking at spectator; small grey beard; black silk dress with narrow gold band round the waist, black furred gown, large lace collar and cuffs; glove with embroidered gauntlet grasped in gloved right hand, left hand holding black hat and resting on table, on which is a Turkey carpet.[1] Shield of arms on his left at the top: Argent, on a cross sable 5 lis of the first. Crest: out of a ducal coronet or 3 lilies argent conjoined in one stalk, leaved and seeded of the first. Inscription on his right:

"Anno Dom: 1629 eo temporis Rector
venerabilis Societatis Mercatorum
Scissorum."

Canvas, 48 inches high × 40 inches.

Purchased for the Company in 1894.

This picture was formerly in the collection of Horace Walpole, who, in his "Anecdotes of Painting," writes: "I have two portraits by him [Janssens] of singular merit, one of Mr. Leneve, Master of the Merchant Taylors Company, and the other

[1] This is possibly the "faire Turkey Carpett" bought by the Company in 1604 "for the table in the King's Chamber" and specified in the Inventories of 1609 and 1618 as a "large Pertia carpett."



Francis Leneve.

of Sir George Villiers, father of the great Duke of Buckingham."[1] At the famous Strawberry Hill sale in 1842 this picture was sold for 34 guineas to Mr. Downe (who also bought two portraits by Sir Peter Lely of Alderman Leneve and his wife), and subsequently passed into the possession of Sir Hugh Hume Campbell, at the sale of whose collection at Christie's Sale-rooms on June 16, 1894, it was purchased for the Company.

At a Court held on June 21, 1894, "the Master [Raymond H. Thrupp] reported the purchase by Mr. Warden Ewart[2] on behalf of the Company of a portrait of Francis Le Neve, Master of the Company in 1629, by C. Janssen, when the action of Mr. Warden Ewart was approved and it was ordered that a sum not exceeding £105 be granted to cover the cost of the picture—£99 15s.—and incidental expenses."

Lent to the "Old Masters" Exhibition at the Royal Academy, 1896, and there numbered 130.[3]

Third son of Francis Neave, or Le Neve, and Margaret his wife, of Whittyngham, otherwise Witchingham, Norfolk, Yeoman.

Born 1573; apprenticed to Thomas Pearceman, 1591; Freedom, 1598; Livery, 1609; Fourth Warden, 1624; First Warden, 1628, when Gray (*see* No. 36) was Fourth Warden; Master, 1629; married (1st) Hester, daughter of — Darbishire, of Kent, and (2ndly) Alice, daughter of — Wood and relict of Anthony

[1] Sold at the Strawberry Hill sale in 1842 for 30 guineas, and now in the possession of Lord Waldegrave. Bryan calls it "one of Janssens' finest portraits."

[2] Master, 1899.

[3] "The noble Francis Le Neve, probably the masterpiece of the first or English period of Janssens."—*Times*, January 30, 1896.

"The portrait of F. Le Neve is a very good Jansen, less cold in its colour and less hard in its handling," &c.—*Athenæum*, February 22, 1896.

Smith; will dated 1651.[1] Died without issue September 25, 1652, and was buried at Great Witchingham, his tombstone having the following inscription: "In Memory of Francis Le Neve Esq., and Alice his wife, he died Sept[r.] 25th 1652."

Of his numerous nephews Oliver was constituted his heir. He was a member of the Company and elected Master 1652, but excused service at a fine of £50. No doubt it is he whose portrait by Lely is mentioned above. He was elected Alderman of Walbrook June 5, 1651, sworn June 12 and discharged, on fine of £700, on July 24, in the same year. Oliver's elder brother Francis entered the Company's School 1620.[2]

[1] Blomefield's "History of Norfolk," vol. viii. p. 308, is the authority for the date of the will, which cannot be referred to, as there is a gap in the Norwich Registry from 1649 to 1660.

[2] His distant kinsman, Peter Le Neve, the distinguished antiquary and Norroy King-at-Arms was also educated at the School.

40. SIR WILLIAM CRAVEN

GEORGE PERFECT HARDING,[1] *d.* 1853.

Copy of the portrait in the Court Room, No. 33.

Water-colour, 8 inches high × $5\frac{3}{4}$ inches.

Bought in 1903 for £15 15s.

[1] "G. P. Harding is distinguished chiefly by his water-colour copies of English historical portraits."—Bryan's "Dictionary of Painters."

SOUTH CORRIDOR

41. WESTMINSTER

Painter unknown.

View of the river and Westminster Bridge, with Westminster Hall and the Abbey, from the entrance to Lambeth Palace—about 1750.

Canvas, 21 inches high × 36 inches.

Bought in 1902 for £15.

42. CHARING CROSS

Painter unknown

View from near Spring Gardens, showing Charles I.'s statue, Northumberland House, and the Golden Cross Inn—about 1750.

Canvas, 22 inches high × 32 inches.

Bought in 1902 for £15.

COMMITTEE ROOM

All the pictures in this room and the Luncheon Room which are marked with an asterisk were bequeathed, in 1890 by the late Sir James Tyler, who gave to the Company all his "books, paintings, and prints, to keep what they wish." Sir James Tyler was admitted to the Freedom, 1839; Livery, 1841; Court, 1856; served as Warden, 1856, 1858, 1875, and 1877; and as Master, 1868. He died April 17, 1890.

43. A FLEMISH FESTIVAL

Painter unknown.

Landscape, with a large tree in the middle and a tavern on the spectator's left. The picture is crowded with figures, painted with the utmost minuteness and finish. On the right is seen a religious procession, while on the left will be found groups of peasants drinking, dancing, and quarrelling, and a group of cavaliers and ladies in the foreground in front of a large tree, on the trunk of which is fastened a small square red banner with a printed or written placard beneath. A similar placard is on the left of the tavern door. Suspended from the tavern window is a red banner, on which is depicted a figure bearing bow and arrows and surmounted by the legend "S. Sebastianus."

Signed on the trunk of the tree with the monogram  and dated 1603.

Canvas, 27 inches high × 43 inches.

Bequeathed to the Company in 1877, together with No. 52, by George H. Rickards (who was not a member of the Company) and then described as "by Van Brueghel." The late Mr. C. Buttery's opinion being taken, he ascribed the landscape to J. de Momper (d. 1634) and the figures to Jan Brueghel (b. 1568, d. 1625).[1] The monogram should settle the authorship, but there is no such monogram to be found in Nagler's exhaustive "Dictionary of Monograms," or in James's "Painters and their Works."

44.* DEAD BIRDS

? William Gow Ferguson, *d. about* 1698.

A variety of dead birds resting on a slab; some hung by a string from the wall.

Signed [2] and dated 1661.

Canvas, 25 inches high × 20 inches.

45. ST. MARTIN OUTWICH

William Marlow, *b.* 1740, *d.* 1813.

View of the church and Threadneedle Street, from Bishopsgate Street; church on the spectator's left, South Sea House on the right.

(On the back of the picture is an engraving of a slightly different view of the church and street.)

[1] I give this opinion for what it is worth.

[2] The signature looks like *S.* G. Ferguson, but there was no known painter ot that name, and the work closely resembles that of *W.* G. Ferguson.

Copper, $8\frac{1}{2}$ inches high × 12 inches.

Presented to the Company by Major Copeland, February 1889.

The advowson of this church was vested in the Company, having been presented to them in 1405 by John Churchman, acting probably as trustee for the Oteswich or Outwich family. It stood at the corner of Threadneedle Street and Bishopsgate Street, and was built in the fourteenth century on the site of an older church. The pump seen in the picture was formerly a well, and from it the church came to be known in the sixteenth century as "St. Martin's with the Well and two Buckets." It escaped the Great Fire, but was seriously injured in the Bishopsgate Street fire of 1765, and after being temporarily patched up, was pulled down in 1796. The church which replaced it was demolished in 1875 on the union of the benefice with that of St. Helen's, Bishopsgate, and the Company became the patrons of the joint living. The Oteswich and other monuments were, on the demolition of the church, removed to St. Helen's.

It was to St. Martin's that the Company resorted for dirges and obits before the Reformation, and for funerals and election days after it. The service which precedes the election of the Master and Wardens is now held at St. Helen's.

46. SNOW HILL

Painter unknown.

View of Snow Hill looking east from near St. Andrew's, Holborn.

Canvas, 22 inches high × 34 inches.

Bought at Christie's on February 6, 1901, for £68 5s.
Painted in 1750.

47.* A FOREST TREE

G. Armfield Smith.[1]

Landscape with noble tree in foreground.
Signed and dated 1839.

Canvas, 36 inches high × 28 inches.

[1] G. Armfield Smith appears in Graves's "Dictionary of Artists" as having exhibited eight pictures at the Royal Academy and elsewhere between 1836 and 1839.

48.* MYTHOLOGICAL SCENE

? Abraham van Cuylenburg, *d. after* 1660.

Nude figures beneath a spreading tree on spectator's right; a youth advancing blowing a horn.

Canvas, 31 inches high × 43 inches.

49. ST. MARTIN OUTWICH

Painter unknown.

Interior of the church built in 1796, showing the east end, the altar, and window over; man standing on the spectator's left.

Water-colour, 18½ inches high × 13½ inches.

The church of St. Martin, which stood at the east end of Threadneedle Street, was demolished in 1875. (*See* No. 50.) The interior was oval in plan.

50. ST. MARTIN OUTWICH

G. Shepherd.

Exterior of the church built in 1796.

A water-colour, with the engraving made from it.

Bought at the J. H. Wilson sale, at Christie's, 1898, for £3 16s.

51. ISOMETRICAL VIEW

William Goodman.

A bird's-eye view of the parish of St. Martin Outwich and part of the parish of St. Peter Cornhill, showing Merchant Taylors' Hall and Almshouses, and parts of Threadneedle Street, Bishopsgate Street and Cornhill. Dated January 1, 1599.

Coloured drawing, $13\frac{1}{2}$ inches high × $21\frac{1}{2}$ inches.

How it came into the possession of the Company is not known.

An engraving was made from it for Wilkinson's "Antique Remains from the Parish Church of St. Martin Outwich, 1797."

52. GOING TO MARKET

Painter unknown.

A horseman and a vegetable-laden cart on which a woman is seated, proceed along a woodland road towards an alehouse. In the foreground is seated a man playing a flute.

Panel, 21 inches high × 29 inches.

Bequeathed to the Company in 1877, together with No. 43, and then described as "by Van Breughel." The late Mr. C. Buttery ascribed it to Roland Savery (1576–1639).

53.* HUNTING PARTY

After Wouverman.

A landscape with a gabled house on the right before which a hunting party assembles.

Panel, 11 inches high × 13½ inches.

54.* RIVER SCENE

Painter unknown.

A river scene with a cottage and figures; on the left cattle and sheep are being driven along a road; on the river are two sailing boats. Signed J.S.

Panel, 14½ inches high × 13 inches.

55.* VIEW IN A TOWN

? William Clarkson Stanfield, R.A. *b.* 1793, *d.* 1867; *or* George Jones, R.A.,[1] *b.* 1786, *d.* 1869.

A canal spanned by a single arch, on which houses are built; a church tower is seen behind, and on the right gabled houses rise from the water.

Panel, 26 inches high × 22 inches.

[1] This latter attribution is on the authority of the late Thomas H. Woods.

56. KING HENRY VII. GRANTING HIS CHARTER TO THE COMPANY

NATHANIEL CLARKSON, *b.* 1724, *d.* 1795.

The picture represents the King, who was an Honorary Member of the Company, seated on his throne delivering the Charter to the Master and Wardens and Court of Assistants. On his right stand Warham, Archbishop of Canterbury, Lord High Chancellor, and Fox, Bishop of Winchester, and on his left Robert Willoughby, Lord Brooke, Lord Steward of the Household.[1] The statues in the niches are of Edward III. and John of Gaunt. In the foreground to the left is the Clerk to the Company, exhibiting the roll with the names of the kings who were free of the Guild, and in the background are represented the banners of the City of London and of the Company, and the yeomen of the guard at the entrance of the palace.

The Charter was dated at Westminster the 6th January, 18th King Henry VII. (1502), and was the sixth and final charter.

Canvas, 60 inches high × 84 inches.

At a Court held December 17, 1778, "Mr. Nathaniel Clarkson presented to this Company a picture painted by him of King Henry the Seventh delivering to the Master and Wardens a

[1] The account of this picture given in Pennant's "London" is so worded as to make it appear that the Company possessed separate portraits of these persons.

Charter wherein he reincorporated them by the name of Merchant Taylors.

"Ordered that the thanks of this Court be given to the said Mr. Nathaniel Clarkson for his present of that picture, and it was unanimously agreed that the said Mr. Nathaniel Clarkson be required to accept of a piece of plate from this Company—and it was ordered that the same be a silver waiter of the value of £25 or thereabouts with the Company's coat of arms engraved thereon."

Nathaniel Clarkson obtained his Freedom, 1746, was elected on the Livery, 1762, on the Court, 1774, and to the Mastership, 1781. He began life as a coach-panel and sign painter, and afterwards became known for his portraits. He was a member of the Incorporated Society of Artists. In 1787 he painted an altar-piece of the Annunciation, which he presented to St. Mary's Church, Islington, where he resided. He exhibited four portraits at the Society of Artists between 1762 and 1767.[1]

57.* FLOWER PIECE

? Rachel Ruisch, *b.* 1664, *d.* 1750.

Flowers in a large vase.

Canvas, 36 inches high × 28 inches.

[1] Bryan's "Dictionary of Painters" and Graves's "Dictionary of Artists."

58.* BOORS AT A TAVERN

After TENIERS.

Cottage, with high-pitched thatched roof; at the door a woman looks out at a man carrying a pitcher towards a well, from which a woman draws water; on the right groups of boors.

Panel, 20 inches high × 21 inches.

59.* FOREST SCENE

Painter unknown.

Scene in a wood, with stream on the left.

Canvas, 24½ inches high × 30 inches.

LUNCHEON ROOM

60. MERCHANT TAYLORS' SCHOOL, SUFFOLK LANE

James Fahey, *b.* 1804, *d.* 1885.

Red brick building of two floors, the lower having square-headed windows and the upper, lofty round-headed windows, divided by pilasters.

Signed. Painted 1861.

Water-colour, 19 inches high × 14 inches.

Bequeathed to the Company in 1881 by Mr. George Parbury (Master 1866).

The School was founded by the Company in 1561.

The building here represented, which faced Suffolk Lane, was erected 1671–1675, upon the site of the old School, with funds raised by voluntary subscription of members of the Company. It was pulled down in 1875, after the removal of the School to the new premises in Charterhouse Square.

61.* SEA PIECE

F. Held.

Rough sea, with shipping.

Panel, $4\frac{3}{4}$ inches high × $6\frac{1}{2}$ inches.

62. MERCHANT TAYLORS' SCHOOL FOR GIRLS, GREAT CROSBY, LANCASHIRE

W. Hilton Nash.[1]

Old stone building, with modern red brick additions; open country beyond. Bird's-eye view.

Painted, 1888.

Water-colour, oval, $17\frac{1}{2}$ inches high × 27 inches.

Presented by the Artist.

The School was established in 1888 under a scheme of the Charity Commissioners (dated 1874) dealing with the foundation of John Harrison.

The stone building, constituting the original Boys' School, was erected in 1620–1, and ten years after the removal of the boys to their new buildings (*see* No. 63), the old school, together with the Master's house, was, with additions by Mr. H. Hilton Nash, adapted to its present purposes. Further additions were made in 1893.

[1] Mr. W. H. Nash, F.R.I.B.A., was elected on the Livery 1873 and was Surveyor to the Company, 1883 to 1903, when he resigned.

63. MERCHANT TAYLORS' SCHOOL, GREAT CROSBY, LANCASHIRE

Red brick building, with lofty tower; from the cricket ground.

Water-colour, 24 inches high × 46 inches.

The School was founded in 1618 under the will of John Harrison (Warden 1593).

The building here represented was erected 1877–8 from the designs of Messrs. Lockwood and Mawson, and to it the School was removed in 1878 from the old building, which now forms part of the Girls' School (*see* No. 62). Additions were made in 1893.

64.* HALTING AT AN INN

? Dirck Stoup, *b. about* 1610, *d.* 1686.

An inn on the right, in front of which halts a riding party.

Panel, 13½ inches high × 17 inches.

65.

THE HALL OF MERCHANT TAYLORS' SCHOOL, CHARTERHOUSE SQUARE

H. W. Brewer.

Interior of Hall.

Water-colour, 10 inches high × 14 inches.

Painted about 1875. The School buildings are on the site formerly occupied by Charterhouse School. The architect was the late Edward l'Anson.[1] The first stone was laid by H.R.H. the Duke of Edinburgh in June, 1873, and the opening ceremony was performed by T.R.H. the Prince and Princess of Wales in April, 1875, later in which year the School was transferred hither from its old premises in Suffolk Lane. (*See* Nos. 60 and 68.)

[1] See No. 111.

66. MERCHANT TAYLORS' HALL

Painter unknown.

Interior of Hall, with a collection of plate on the right, which a man arranges.

Water-colour, 22 inches high × 18 inches.

Painted about 1860. The dimensions of the Hall are 82 feet long (floor measurement), by 43 feet wide and 43 feet high. The walls date probably from the fifteenth century and the roof is that erected after the Great Fire, while the panelling shown in the drawing, which was of "ffirr," painted, was set up in 1729, and gave place to the modern oak in 1892–3.

67. CONVALESCENT HOME FOR LADIES, BOGNOR

Painter unknown.

Red brick and stucco houses, partly seen through trees.

Water-colour, 7 inches high × 10 inches.

Painted about 1880. The Home was established in the year 1880, the buildings having been partly purchased by the Company and partly presented by the late Sir James Tyler.[1] It is maintained entirely out of the corporate funds of the Company.

[1] *See* p. 109.

68.

THE HALL OF MERCHANT TAYLORS' SCHOOL, SUFFOLK LANE

James Fahey,[1] *b.* 1804, *d.* 1885.

Interior of long Hall, lighted by lofty windows and crowded with figures.

Signed. Painted 1864.

Water-colour, 19 inches high × 28 inches.

Bequeathed to the Company in 1881 by Mr. George Parbury (Master 1866).

The drawing represents the scene at the Speeches and Distribution of Prizes on St. Barnabas Day, 1864. (*See* No. 60.)

69.*

BATTLE PIECE

Il Borgognone (Jacques Courtois), *b.* 1621, *d.* 1676.

Mountainous landscape, with fortress, river and bridge on the left; cavalry fight in the foreground.

Canvas, 40 inches high × 52 inches.

[1] Fahey was a Member of the Royal Institute of Water-colour Painters and was Drawing Master of Merchant Taylors' School, 1856–1883.

70.* A FARM SCENE

JOHN FREDERICK HERRING, SENR.,
b. 1795, *d.* 1865.

Interior of cattle-shed, with cow, pigs, and poultry; through the door are seen a farm-yard and horses.

Canvas, 15 inches high × 20 inches.

71.* MUSIC PARTY

Painter unknown.

A garden scene, in which a man, seated, is playing on the bass viol and singing, while two ladies also sing from a book, on the back of which appears the name Franz Brajolet. Before them kneels a third lady, and behind is a bearded man waving his hat.

Canvas, 35 inches high × 28 inches.

The only painter mentioned by Bryan whose name resembles Brajolet is G. Francesco Braccioli (b. 1698, d. 1762). Groves in his "Dictionary of Music" mentions no musician of the name.

72.* FARM-YARD

JOHN FREDERICK HERRING, SENR.,
b. 1795, *d.* 1865.

In the yard are seen cattle and goats, a white horse and a pig.

Canvas, 18 inches high × 25 inches.

73.* MOUNTAINOUS LANDSCAPE

Painter unknown.

A river crossed by a bridge in the left foreground, mountains beyond.

Millboard, $8\frac{1}{2}$ inches high × 13 inches.

74.* KENILWORTH

FROM THE UPPER END OF THE GREAT HALL

GEORGE HILDITCH, *b.* 1803, *d.* 1857.

Ruins in foreground; landscape with church spire in distance. Painted 1842.

Millboard, 10 inches high × 9 inches.

75.* VIEW FROM RICHMOND PARK

GEORGE HILDITCH, *b.* 1803, *d.* 1857.

A wooded landscape, with a reach of the river; three female figures on the left.

Canvas, 16½ inches high × 22 inches.

76.* NAVAL ACTION

THOMAS WHITCOMBE, *b. about* 1750.

An action between English and French ships off the French coast.

Canvas, 32½ inches high × 56 inches.

77.* SEA PIECE

P. MORIS

A rippling sea off shore, with small sailing craft.
Signed P. Moris, and dated 1878

Canvas, 22½ inches high × 30 inches.

PART II

SCULPTURES AND ENGRAVINGS

SCULPTURES, ETC.

No.	Subject	Description of Work	Sculptor	——
	PICTURE GALLERY			
78	Queen Victoria.	Marble bust.	M. Noble, 1859.	Presented by W. T. Foster White, Master, 1865–6.
79	The Prince Consort (Hon. Member, 1845).	,,	,, 1860.	
	STAIRCASE LANDING			
80	Sir George Pollock (Hon. Member, 1847).	,,	H. Weekes, R.A., 1873.	Purchased.
81	Earl Roberts (Hon. Member, 1880).	,,	E. E. Geflowski, 1882.	,,
82	Earl of Beaconsfield (Hon. Member, 1874).	,,	R. Belt, 1881.	,,
83	Duke of Wellington, model for equestrian statue. (*See* No. 3.)	Plaster.	E. H. Bailey, R.A.	Presented by W. T. Foster White.
84	Two figures of cricketers.	,,	H. Rossi (Livery, 1814).	—
	WEST CORRIDOR			
85	Sir Robert Peel (Hon. Member, 1826).	Marble bust.	R. Physick, 1850.	Purchased.
86	Rev. Dr. Hessey (Head Master of the Company's School, 1845–1870).	,,	J. D. Crittenden, 1872.	Purchased with legacy bequeathed to Company by A. Staines Pigeon, Master, 1846.
87	Duke of Wellington. (*See* No. 3.)	,,	H. P. McCarthy, 1872.	
88	Sir Roderick Murchison (Hon Member, 1870).	,,	,, ,,	

No.	Subject	Description of Work	Sculptor	——
	West Corridor—(*continued*)			
89	Samuel Dobree (Master 1806).	,,	E. H. Baily, R.A., 1827.	—
90	Messagio d'amore.	Marble figure.	—	Bequeathed by James Graves, Master, 1883.
91	Sir Thomas White, model for statue in the School Hall.	Plaster.	Thomas Woolner, R.A.	Presented by Mrs. T. Woolner.
92	Duke of Wellington, model for memorial. (*See* No. 3.)	,,	E. H. Baily, R.A.	Presented by W. T. Foster White.
	WEST LOBBY			
93	St. John the Baptist.	Bronze statue.	Replica by Barbédienne after Benedetto da Majano.	Presented by C. M. Clode, Master, 1873.
94	Tailpiece of the Barge, Arms of the Company.	Carved oak, gilded.	—	*See* No. 132.
	EAST LOBBY			
95	Inscription panel from the Barge.	Carved oak.	—	
	COURT ROOM			
96	Corporation Medals.	—	—	Presented by Sir R. Hanson, 1902.
	LIBRARY CORRIDOR			
97	Edward Geoffrey, Earl of Derby (Hon. Member, 1859).	Marble bust.	H. P. McCarthy, 1871.	Purchased.
	LIBRARY			
98	William Pitt. (*See* No. 7.)	Bronze bust.	—	"Executed early in the nineteenth century" (Sir George Scharf).

ENGRAVINGS

No.	Subject	Painter or Draughtsman	Engraver
	SMALL DRAWING ROOM		
99	Adolphus, Duke of Cambridge (Hon. Member, 1838).	John Lucas.	Henry Cousins.
100	H.M. Queen Alexandra, as Princess of Wales, 1863.	—	William Hall.
101	H.M. King Edward VII., as Prince of Wales, 1863 (Hon. Member, 1863).	—	William Hall.
102	The Prince Consort. (*See* No. 79.)	John Lucas.	Samuel Cousins, R.A., and Samuel Bellin.
103	Queen Victoria.	Alfred E. Chalon, R.A.	Samuel Cousins, R.A.
104	George, Duke of Cambridge (Hon. Member, 1840).	—	—
105	George IV.	Sir Thomas Lawrence, P.R.A.	William Finden.
106	Coronation of Queen Victoria.	Sir George Hayter.	C. E. Wagstaff.
107	William IV.	Sir Martin Archer Shee, P.R.A.	Charles Turner, A.R.A.
108	Marriage of Queen Victoria.	Sir George Hayter.	C. E. Wagstaff.
109	Coronation of H.M. King Edward VII.	Edwin A. Abbey, R.A.	F. A. Laguillermie.
	SECONDARY STAIRCASE		
110	Francis Grantham Faithfull (Clerk to the Company, 1890; Livery 1875. Died 1891).	—	Lithograph.

No.	Subject	Painter or Draughtsman	Engraver
	Secondary Staircase—(*continued*)		
111	Edward I'Anson, F.R.I.B.A. 1888 (Surveyor to the Company 1854–1883; Livery 1865. Died 1888).	W. A. Wragg.	Lithograph.
112	Sir Richard Baggallay. (*See* No. 18.)	C. W. Walton.	Lithograph. (*See* No. 18.)
113	Emperor Frederick of Germany, as Crown Prince (Hon. Member, 1857).	—	,,
114	Viscount Hardinge (Hon. Member, 1846).	Sir W. C. Ross, R.A.	,,
115	Sir Henry Pottinger (Hon. Member, 1845).	Sir Francis Grant, P.R.A.	John Burnet.
116	William Gilpin (Master, 1844).	George Richmond, R.A.	J. Richardson Jackson.
117	Frederick, Duke of York. (*See* No. 5.)	Sir T. Lawrence, P.R.A.	George T. Doo, A.R.A.
118	Sir Robert Peel. (*See* No. 85.)	,, ,,	Charles Turner, A.R.A.
119	Duke of Wellington. (*See* No. 3.)	John Lucas.	Samuel Cousins, R.A.
120	"The Loving Cup" (presented by the Artist).	Seymour Lucas, R.A.	Joseph B. Pratt.
121	The Earl of Eldon. } (*See* No. 4.)	Charles Penny.	Henry Dawe.
122	The Earl of Eldon. }	Sir Thomas Lawrence, R.A.	George T. Doo, A.R.A., 1827.
123	Edward, Earl of Derby.	—	—
	CHINA ROOM		
124	"The Monarch of the Glen."	Sir Edwin Landseer, R.A.	Thomas Landseer, A.R.A.
125	"The Pets."	,, ,,	W. H. Watt.

No.	Subject	Painter or Draughtsman	Engraver
	SOUTH CORRIDOR		
126	View of City and Blackfriars Bridge (coloured).	N. R. Black.	J. C. Stadler.
127	Smithfield Market (coloured).	Pugin and Rowlandson.	Bluck.
128	The Charterhouse from the Green (coloured).	T. Ward.	R. Havell.
129	The Orations at Christ's Hospital in 1798.	T. Stothard, R.A.	J. G. Walker.
130	Court of Wards and Liveries.	—	G. Vertue.
131	Thanksgiving in St. Paul's for recovery of George III.	E. Dayes.	R. Pollard.
	EAST LOBBY		
132	Map of London (circa 1690).	—	Johannes De Ram.
133	Jane Scrimshaw, Almswoman, age 127.	—	—
134	Last Barge of the Merchant Taylors' Company, built 1800, discontinued 1846. (*See* Nos. 94 and 95.)	—	—
135	Alderman Sir William Heygate, Bart.; (fined for Master, 1815; Lord Mayor, 1822; City Chamberlain, 1843; M.P. for Sudbury [coloured]).	—	—
136	Sir Thomas White, after the picture in St. John's Coll., Oxon.	—	(Printed by Henry Parker.)
137	Sir Thomas White, after the picture in St. John's Coll., Oxon.	—	J. Faber, 1712.
138	John Stow. (*See* Appendix B.)	—	G. Vertue.

No.	Subject	Painter or Draughtsman	Engraver
	East Lobby—(*continued*).		
139	The first Earl of Craven (1606–1697; Freedom, 1632; elected Master, 1692; but excused. *See* No. 33.)	—	—
140	Handbill calling a meeting at the Hall for July 19, 1643, to promote Petition to Parliament.	—	—
141	Sir John Salter. (*See* No. 20.)	J. Richardson.	Andrew Miller.
*142	London and Westminster after the Fire.	—	W. Hollar.
143	Covent Garden.	—	Sutton Nicholls.
144	London, 1647 (reprint).	—	W. Hollar (presented by the City Solicitor, 1832).
145	Rev. James Bellamy, D.D. (President of St. John's College, Oxford, 1871; Hon. Member of the Company, 1894).	Frank Holl, R.A.	Paul Knight.
146	Rev. William Baker, D.D. (Head Master of the Company's School, 1870–1900).	J. S. Sargent, R.A.	—
147	Thomas Sutton (founder of the Charterhouse).	—	Presented by J. J. Purnell (Master, 1894).
148	London in 1647.	—	J. Boydell, 1756 (after Hollar).
	COURT ROOM CORRIDOR.		
*149 150 151 *152	London from Westminster to Limehouse, 1749.	—	S. and N. Buck.

* Presented by Mr. W. H. Y. Smith (Livery, 1881).

No.	Subject	Painter or Draughtsman	Engraver
	Court Room Corridor—(*continued.*)		
153	Westminster Bridge, with Abbey and Lambeth Palace, 1747.	Thomas Wilson.	Thomas Wilson.
154	The Tower Liberties in 1597, showing Merchant Taylors' Almshouses.	—	—
155	Procession of the Scald Miserable Masons, 1742.	—	A. Benoist.
	EAST CORRIDOR.		
156	Arcade to the Hall Kitchen (pencil drawing).	R. A. Briggs, 1887.	—
157	Arcade to the Hall Kitchen (measured pen drawing).	,, ,,	—
*158	Charity Children in the Strand, 1713 (right half of the engraving).	—	G. Vertue.
*159	London, Westminster, and Southwark in 1543.	A. Van Den Wyngaerde.	N. Whittock.
*160	London and Westminster in 1563.	—	Neele.

* Presented by Mr W. H. Y. Smith (Liveryman, 1881).

APPENDICES

APPENDIX A

I HAVE here collected the various facts which are ascertainable about the magnificent tapestries which formerly adorned the Hall, and it will be seen that incidentally some light is thrown on the history of the Hall itself.

The tapestries dated from the dawn of the sixteenth century. We may form some idea of the character of the hangings which preceded them by the following extract from the Inventory of 1512:

> "Itm, 3 Costrynges of red Saye"—*i.e.*, curtains or hangings of red silk or delicate serge— "with borders steyned of the lyf of Saint John, hanging there"—*i.e.*, in the Hall —"the more parte of the yere."

From the fact that they were left hanging "the more parte of the yere" while the tapestries were carefully kept in bags in a chest, as we shall presently see, and also from the fact that we find no further mention of them in later times, we may fairly assume that these were the old hangings, which at first gave way to the tapestries only on state occasions, but subsequently were discarded altogether.

The first mention we find of the tapestries occurs in 1502, in the Treasury Account Book:

> "Be it had in mynde that the 10th daye of Juyn, A°17, H.7 there was taken of the Tresoure hous toward the payt of the clothes of Arrays for the south parte of thall

w^{t} the consent of the counceill of the crafte the same daye assembled . . . . . 40*l.*"

This sum was a moiety of the amount paid out of the funds of the Company, as will presently appear. Ten years later, when the Inventory of 1512 was taken, we learn what the number and character of these "clothes" were. They are thus set out:

"Itm, 9 peces of Arays [1] rychely made of the lyf of Saint John, wherof 2 [of] the first are made atte costes of the craftes, price . . . . . 80*l.*"

The decoration of the south wall was completed by

"The 3de cloth of the same syde of the gift of Maistres Kateryn Pemberton, whose soule God pardon, the price . . . . . 40*l.*"

The daïs was hung with the same number of pieces:

"The 3 clothes of the high doysse of the gyfte of the Right honorable Sir Stephen Jenyns, Knight, late Mayre of London, the price . . . 100*l.* and above."

Finally, the story of the life of St. John was concluded in the three pieces which adorned the north side:

"And the last 3 clothes of the gyfte of the Right Worshipfull William Buk late Maister of this fraternitee, decessed on whom Jhu have mercy, price . 123*l.*"

The Inventory proceeds:

"Which 9 clothes of Arays are well lined with canvas lyred lowped and corded and ben putte in 9 several bagges of canvas w. strynges to them pertynent and

[1] There are some passages in Clode's "Early History," vol. i. pp. 88–9, which directly negative the identity of this Arras and the hangings called by the author "the embroidered tapestry" but from other passages in the same volume and in the "Memorials" it is evident that he was by no means clear on the point. No trace can be found in the Records of any other tapestry hangings.

are remaynyng in a gret joyned chest w^{t} 2 lokkes, standyng in the Chapell."

It will be seen that the cost of these hangings was upwards of £343, a very large sum in those days, and from the knowledge of their superficial area which we acquire from the Minute next extracted we are able to determine that the price per square yard was about thirty shillings.

So far as I can ascertain they are not again mentioned in the Records till 1587, when, in the Minutes of the Court held on March 27, there occurs the following passage which, notwithstanding its phraseology, has a very modern ring. In the margin is a note, "Arras hangings made cleane."

"Ther was this day comended to this Court by Richard Coxe a brother of this mysterie one Thomas Bonde and James Burton workers in Arras workes for Skilfull men in the renewinge and the revyvinge of the decaied collors of Arras Hanginges, whose arts in that behaulf the Companie have presentlie some use of for the refreshinge of the decaied collors of the hanginges belonginge to the Hall, w^{ch} men for the better credite of their workmanship broughte hither an olde piece of Arrace the w^{ch} they had restored to his firste bewtie, the one half thereof beinge by them made cleane looked very freshe and the collors livelie and the other half w^{ch} was left unmade cleane was verye duskie and so decaied in color that it seemed a thing unpossible to bringe it to the color and brightenes of the other part w^{ch} was made cleane, Uppon the viewe whereof this Courte thoughte it meete and agreed wth the said workemen to refresh the collors of all the said hanginges w^{ch} the workmen undertoke to doe in as good sorte at the leaste if not better than the patterne shewed here in Court, and for the doinge thereof M^{r}. Wydnell M^{r}. of the Companie by the assente of

this Courte agreed to paye to the said workemen 6^{d}. for every Flemish Elne [1] Square of the said hanginges, the measure of w^{ch} hanginges beinge taken by the Carpenter of this House the contents thereof appeared to Ryse to 408 Flemish Elnes." [2]

The word Elne is the old form of Ell and the Flemish ell was 27 inches. The arras measured, therefore, 230 square yards, which would just suffice to cover the side walls and the daïs wall of the Hall, as we find it to-day, to a height of twelve feet.

It will be seen, therefore, that the hangings were made for a hall of about the same size as the present one, and though the date at which the walls of the existing Hall were built has never been authoritatively determined, the former opinion that they were post-Reformation [3] was proved to be erroneous by the discovery in 1893 of the oriel window, the features of which are of the fifteenth century. There can be little doubt that they are the same walls for which this tapestry was designed.

We find the next mention of the tapestries in the Inventories taken in 1609 and 1618, in each of which they are enumerated thus:

"In the Great Hall
Nyne peeces of Arrace being the hangings for the Hall.
Nyne canvas baggs wherein the same hangings are kept."

In 1620 the Hall was elaborately wainscoted, the frieze being described as "curious and costly," and the sum expended

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[1] In the short extract from this passage quoted in the "Memorials" the word is spelt Olne and the figure is given as 7s., but a reference to the original shows that a mistake had been made in transcribing.

[2] This and some other extracts from the Minutes have been made for me by Mr. F. M. Macnamara of Merchant Taylors' Hall.

[3] *See* "Memorials," pp. 586–7.

being as much as £200. Nevertheless the tapestries continued to be hung for decorative purposes, though they no longer fulfilled the main purpose for which such things were originally made—namely, the concealment and adornment of bare walls. By this time the colours must have again become "decaied," for they were again "refreshed." I have been unable to find the order for this last cleaning, which, however, is proved to have taken place by the following Minute of July 21, 1624:

> "To this Court came John Broomefield, M^{r} chantailor and y^{e} rest y^{t} undertooke y^{e} refreshing of y^{e} hangings, to entreate some benevolence from y^{e} company in regard to their hard bargaine as they affirme, Whereupon consideration being had and y^{e} hangings done to the Companies content It is ordered y^{t} they shall have 40s. given them in reward."

But a much more serious fate than "refreshing" was in store for the tapestries, for in the Court Minutes for July 3, 1643, we read:

> "Whereas it is concerned and complayned of, That in the Companies hangings for the Hall there are some offensive and superstitious pictures and resemblance of the Holy Trinity and other superstitious things, it was ordered that our M^{r}. and Wardens or any foure of them shall view the same who are to consider thereof and are desired to take order for the reformation of such things and do therein as they shall think fit."

And again on May 10, in the following year:

> "It is ordered y^{t} y^{e} Wardens for the time being (and 6 others) or any 5 of them shall meete together and consider of y^{e} charge of defacing of superstitious pictures in y^{e} hangings for y^{e} upper end of y^{e} hall."

Probably these tapestries suffered further in the Great Fire 23 years later. They were, however, still hung in the Hall in 1693–4, as appears by the Inventory then taken, when they are described as "Nine pieces of ffine wrought Tapestry hangings," and probably they continued to be used till the Hall was again wainscoted in 1729, when the Master and Wardens having been requested to

> "employ two or more proper persons to view the Hangings in the Hall & report condition & value at next Court,"

it was on October 3 ordered that they

> "be impowered to dispose of the Tapestry hangings at a price not less than 50*l.*"

Further ignominy awaited them, for no one could be found to give so much for them, and on March 4, 1730, it was

> "Ordered that the Master and Wardens be impowered to dispose of the Company's Hangings for the best price they can get for the same."

The history closes with the following receipt in the Accounts for 1731–2:

> "Item for the Tapestry Hangings sold to Deputy Tatem, 20*l.*"



STOW'S MONUMENT.

APPENDIX B

THE MONUMENT TO JOHN STOW IN THE CHURCH OF ST. ANDREW UNDERSHAFT

This monument was repaired by the Company in 1903, when Mr. Frank T. Baggallay, F.R.I.B.A. (Warden 1901 and 1903), kindly undertook to direct and superintend the work. So much interest is taken in the monument, and there has been so much speculation as to its original form and as to the nature of the alterations which have been made in it from time to time, and even as to the material of which the figure is composed, that the following descriptive and historical notes, which Mr. Baggallay has been good enough to furnish me with, will be read with interest.

The illustration shows the monument as it exists to-day, and it is not inappropriate that this authentic likeness of so famous a "brother of the Mysterie" should be included in a volume in which appear so many of his brethren, and notably his firm friend and supporter, Robert Dowe. (*See* No. 38.) F.M.F.

The monument shows a life-size figure of the first London antiquary, dressed in a furred gown and writing at a small table in a recess, which is raised upon a panelled plinth. The recess is

flanked by carved pilasters and surmounted by the arms of the Merchant Taylors' Company, surrounded by scrollwork characteristic of the art of the period. The books plastered upon the side walls of the recess look as if they had been originally represented as hanging by ribbons which, as in some other cases, were painted only. Strype, however, refers to "books in shelves." An abbreviated and somewhat obscure dedicatory inscription in Latin occupies the middle panel of the plinth, and a very obscure short Latin epitaph is engraved on the frieze.

The whole monument, in accordance with a common custom of the time, was originally painted in colours, with gilding in certain parts. The paint was renewed, probably more than once, but certainly for the last time in 1801 or 1802. It was cleaned off at some period subsequent to 1816—probably in consequence of protests occasioned by the last repainting, in which the formerly white hair and beard of the old man had been coloured black.[1]

It is still sometimes stated, though the contrary has been obvious for nearly a century, that the material of the monument is terra-cotta. The only possible source of such a legend is Strype's remark (p. xiv. of the *Life*) that, although the figure appeared to be of stone, he had been told "by an ingenious Person in Antiquities" (a Mr. Bagford) that it was "only burnt clay, painted." The greater part of the monument is of Derbyshire alabaster. The side panels of the plinth and the engraved frieze over the recess are of marble, the former white, the latter black.

An important and deplorable event in the history of the monument is recorded in Maitland's *History of London*, published in 1756 (p. 1062). It is there stated that Stow's tomb was "spoiled of his injured Remains by certain Men in the Year 1732, who removed his Corpse to make Way for another."

[1] *See* Strype's Life of Stow in his edition of the *Survey*, p. xiv., and *The European Magazine* for February and September 1816. Traces of both colour and gilding were found when the monument was cleaned and repaired in 1903.

This event is not mentioned by any other writer; but the statement is circumstantial, uncontradicted, and refers to something which took place only twenty-four years earlier, and which, therefore, may well have been within the personal knowledge of the writer. There is, moreover, much evidence to support it in the condition of the monument itself prior to the repairs of 1903, most of which evidence still remains.

That condition could leave no doubt on the mind of any competent and careful observer that, at some time or other, the structure had been violently torn to pieces and carelessly rebuilt. Among other defects, a considerable number of the pieces and slabs of which the recess and its plinth are built are not only fitted together with an imperfection and irregularity which the original mason would certainly not have tolerated in his work, but have also been chipped *at the joints* to an extent which could hardly have occurred while they were in position. The return slabs at the end were altogether wanting; and the white marble panels of the plinth are "fielded," showing that they are almost certainly eighteenth-century work, and replace or cover over the original panels, which must therefore have been broken—a thing which is very unlikely to have occurred while they were in position. Another very strong piece of evidence is that, in an inaccessible spot, behind the right shoulder of the figure, there was a large broken hole in the back slabs of the recess, which could only have been caused by forcibly pulling the figure forwards without regard to the fact that it was fixed to the back by cramps.

There is, further, considerable significance in the different states of the monument shown in Sturt's engraving, published by Strype in 1720, and in N. Smith's, which is dated August 1791. The absence of the table legs in the latter might be due to their having been accidentally broken; but no accident could account for the removal of the solid iron railing, let into the floor, which is shown by Sturt.

The accumulated force of these items of circumstantial

evidence point irresistibly to the monument having been carelessly taken down and rebuilt, and therefore to the conclusion that Maitland's story must, unfortunately, be accepted as probably true.

In the course of the repairs of 1903 the railing and the front legs of the table were replaced. The existence of the latter had been unsuspected until Sturt's engraving prompted a closer examination, when the broken stumps of the old legs were found on the under side of what had appeared to be a desk resting on the writer's knees; and the back legs were found, complete but half buried in the folds of the gown, and hidden by the semi-darkness of the recess. These back legs were, of course, copied in restoring the front ones. The fact that the legs shown by Sturt are of eighteenth-century baluster type is probably due merely to a careless draughtsman. The engraving is throughout, careless, incomplete and incorrect in details.

The wording of the short epitaph on the frieze of the recess, *stut scribenda agere, stut legenda scribere*, has been a puzzle to many people. Among the various explanations that have been suggested, the best is undoubtedly that given by a writer in *The European Magazine* for September 1816, who pointed out that it must be intended for a shortened quotation of a sentence in a letter of the younger Pliny to Tacitus[1] on the subject of his uncle's death, in the course of which he wrote: "Equidem beatos puto, quibus Deorum munere datum est, *aut facere scribenda, aut scribere legenda.*"—Verily, I esteem those happy to whom, by the favour of the gods, it is given, *either to do things deserving to be written, or to write things deserving to be read.* The substitution of *agere* for *facere* is easily accounted for by supposing the quotation to be from memory, and the cutting of *stut* for *aut* is but one of innumerable mistakes made by ignorant masons in reading manuscripts given them to work from. This explanation seems to have been adopted by the guardians of the monument, for, at

[1] The sixteenth of the sixth book.

some period subsequent to 1816, probably when the coating of paint was removed, a large A, the traces of which may still be seen, was cut over the ST of the *stut* in each case.

The longer inscription on the plinth reads :

Memoriæ Sacrum.

Resurrectionem in Christo hic expectat Johannes Stowe, civis Londinensis qui in antiquis monumentis eruendis accuratissima diligentia usus, Angliæ Annales et Civitatis Londini synopsim bene de sua, bene de postera ætate meritus luculenter scripsit. Vitæq. stadio pie et probe decurso, obiit ætatis anno 80 die 5 Aprilis, 1605.

Elizabetha conjunx ut perpetūū sui amoris testimonīū dolens.

Sacred to Memory. Here awaits resurrection in Christ John Stowe, Citizen of London who, by means of the most careful diligence in bringing to light ancient memorials, lucidly wrote the Annals of England and a Survey of the City of London ; deserving well of his own, and of a future, age. And having run life's course piously and uprightly, he died in the 80th year of his age, the 5th day of April, 1605. Elizabeth, the sorrowing wife, as a perpetual testimony of her love.

FRANK BAGGALLAY

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